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The FIRST TERM of the Session will commence on MONDAY, the 2nd OCTOBER, 1893.

NOTE.—Intending Associate Students will be required to pass an Entrance Examination in Elementary Mathematics and Elementary Practical Geometry, as indicated on page 3 of Programme, copies of which may be had on application from the Secretary.

Professor J. P. O'REILLY, Secretary.

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The stipend of the Lecturer in Mathematics is fixed at £150 per annum.

The duties of both should begin in the last week in September, but if absolutely necessary arrangements could be made to liberate the Professor of Mathematics until Christmas.

No arrangements have yet been made for filling the office of Principal, which may be held in conjunction with any of the Professorships in the College.

Applications, accompanied by references and testimonials, must be forwarded to the undersigned not later than 9th SEPTEMBER.

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A SPECIAL COURSE of SIX LECTURES on the STATISTICS of ANIMAL VARIATION will be given on TUESDAYS, at 3 p.m., commencing NOVEMBER 7th. A Syllabus of these Lectures is being prepared, and may be obtained at the Office of the College about the middle of October.

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LITERATURE.

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THIS volume, republished from *Black and White*, is an attempt to predict the course and the issues of the gigantic strife which many believe will convulse the world in a not distant future. The authors, for the most part, are men of some mark, and have written certainly with no mischievous purpose. The book, nevertheless, belongs to the class made notorious by *The Battle of Dorking*, and Chauvinist publications of the kind; it is a petty firebrand quickening international hatreds. The writers are, as a rule, inspired by an undiscerning aversion to France and Russia, and by a stolid hero-worship of Prussia; and these sentiments, breaking out in a hundred passages, expose them to the charge, often thrown by us in the teeth of Frenchmen, of making bad blood. These prejudices, too, have seriously injured their work; have made it contradict the teaching of history in more than one important respect, and especially have produced strangely perverted views on the comity and the rights of nations. As to the large operations of the war on land, we do not find a single brilliant conception; the descriptions of them are often improbable, and questionable strategy sometimes owes its success to an enemy's scarcely credible blunders. The battle pieces are much better done: they fairly illustrate the working of the three arms alone, or in concert, in the wars of this day, and the changes due to material inventions; but the partisanship they betray is often offensive, and mars the truthfulness and effect of the pictures. The naval operations have more a look of reality, except, we think, in one instance: they explain the prodigious importance of the command of the sea, in anything like a great general war; and Lord Walseley's twofold descents on Varna and Trebizonde, and the consequences that flowed from them, though military achievements, set forth this truth in the clearest light. The writers are well acquainted with the defects of the organisation of England for war, and very properly dwell upon them; but they have practically nullified their own warnings, for they have made out England to be almost always victorious. For a book that has been revised, there are many errors of the press; and here and there figures, and even sentences, are at odds with each other, and cannot be made to agree. The style of the war correspondent has, of course, been adopted to make the work appear real; but it is not an

agreeable style, though some of the descriptions are animated and good, especially those that indicate the hand of Mr. Forbes. What has been wittily called Red Indian rhetoric, and the language of the prize-ring, might, however, have been omitted with much advantage; and we are shocked at the rubbish of barbarous words shot into this well of English by educated men.

General history, and even military history, are by no means the strong point of the authors; their views of war and its lessons are much too contracted. It was unwise to rely on a dictum of Moltke written when he was in his eighty-seventh year: there have been "wars of peoples and nations" long before these days, in contradistinction to "dynastic conflicts." Not to speak of the strife between Carthage and Rome, we need only refer to 1813 and 1814. It is amusing to those who have studied the annals of Prussia from 1740 to 1814, to read how words are put into the mouth of the imperial successor of Frederick the Great, boasting of the "loyalty and fidelity" of the German name: the Devil, no doubt, is apt at quoting Scripture. We never heard, too, before, that "Pitt had created a new world to redress the balance of the old": the phrase was applied by Canning to himself and his policy in 1825, and must be cut out, as a theft, from his speeches. Passing to special subjects, we do not understand what is meant by Moltke's "principle of marching separately and fighting combined": the practice is at least as old as Hannibal's advance on Rome, and is right or wrong as the occasion requires, and it has been repeatedly commented on by Napoleon. It is thoroughly shallow, too, to describe "a Napoleonic battle as a blow to pierce the centre, or to fail": this is attributing a mannerism to the great master akin to the mannerism of Frederick the Great—as a matter of fact Napoleon attacked quite as often on the flank as the centre—and this account misses the essential features and excellences of Napoleon's tactics. The ideas of the authors on international rights would make Grotius and Vattel gasp, and obviously have grown out of mere prejudice. Austria makes a filibustering raid on Belgrade—an action in the highest degree unlikely on the part of a great Conservative power—and this is deemed to be perfectly right; Russia does exactly the same thing at Varna, and Russia is guilty of wanton aggression. England, though she is still avowedly neutral, forces a Russian fleet to go back to Sebastopol and prevents a Russian and French fleet from attacking their enemy, a German fleet; and yet it is thought hard that France and Russia declare war against us. Belgium, however, is the peculiar domain of these curious doctrines of international law. Belgium gives the Germans a free pass through her territory to invade France—a treacherous and deadly hostile act; and yet because France, as she had a perfect right to do, marches into Belgium as a retaliatory blow, we read over and over again in these pages that France has "violated Belgian neutrality"—not violated but outraged by Belgium herself—and is, therefore, a

disturber of the peace of Europe. This is the more interesting because Belgium allows England to occupy Antwerp, admittedly a measure against France; and this is a violation of Belgian neutrality in no doubtful sense.

The war on the Continent is confined, for the most part, to two great invasions; and a word must be said on each of these. The Triple Alliance is opposed to Russia and France; and Germany and Russia take the offensive on a front from the Baltic to the Dniester. In slavish imitation of the strategy of 1866, condemned by the experience of ages, two German armies advance on a double line, from Thorn and Neisse, at a wide distance, their purpose being to meet in Poland, and probably to converge on Warsaw; and the main Russian army, leaving behind two large detachments to cover its right flank under Gourko and the Grand Duke Vladimir, moves against the Austrians, who, it appears, are certainly at least equal in force, and are concentrated on the Galician frontier. The army of the Vistula, the left German column, wins a battle near Alexandrovo, against Gourko's troops, fought at night by the electric light; but the army of Silesia, the right German column, suffers a repulse at the hands of the Grand Duke Vladimir, after gaining important success at Czenstochow. The two Russian commanders fall back on Skierniowice, a strategic point, for the defence of Warsaw; they are routed at this spot by the united German armies, mainly owing to a huge charge of cavalry in their rear, which, somehow or other, escapes their notice; and about the same time, the main Russian army, led by Dragomiroff, is completely beaten by the Austrians, and is driven back on Lublin, the bold offensive of the Czar being thus frustrated. Considering the situation and the position of the belligerents on the theatre of war, all this seems to us improbable in the extreme. The numbers of the contending armies are not given; but Gourko and the Grand Duke, it appears, are not as strong as the two German armies; Dragomiroff, we should say, was not superior to the Austrians, his immediate enemies; and the Austrians, besides, it must be borne in mind, were on the verge of a powerfully fortified frontier. This being so, it is not to be supposed that the main Russian army would make a long march from Volhynia and Poland to invade Galicia, leaving a hostile force in such a position as Thorn, threatening its flank and rear, another hostile force being at Neisse, unless, as apparently was not the case, that flank and rear were made completely secure by the armies of Gourko and the Grand Duke. And, if so, the operations, from first to last, were not such as are likely to happen; they are not akin to the realities of war. The writers, indeed, half admit this; they assert that the Russians never imagined that the Germans would venture to invade Poland. But a miscalculation like this is impossible; Thorn is a standing defiance to Warsaw.

The second great invasion is that of France, made by the allied Italian and German armies. The Italian attack is a diversion only, to hold three French corps

d'armée in check, and does not require even a passing notice; we shall confine ourselves to the advance of the Germans. Here, again, the operations, which are not made clear, seem to us unreal and most improbable. The Germans march through Belgium, to turn the line of the great French defences to the east, and to reach the northern frontier of France; and they do this though they have but thirteen corps to oppose to sixteen of the enemy. Nothing, certainly, in the first part of the war of 1870, when the numerical inferiority of the French was immense, would justify such a project as this—in the abstract rash, and especially rash, as the Belgian population hate the Prussians, a fact alleged by the writers themselves; and the strategy that follows seems to us most faulty. The Germans apparently leave three corps only to keep a hold on Lorraine and Alsace, which almost certainly would be up in arms against them; and—though all this is very indistinct—they make for the Sambre and the Aisne, with nine corps, which approach each other, it would seem, from the distance between Liège and Luxemburg, and draw towards Namur and Mézières. They defeat the French, who are represented as slow in assembling their superior forces—a statement contradicted in another passage—and as practically surprised by this mode of invasion, in a series of battles fought between the well-known field of Ligny and the tracts round Châlons; and having frustrated an attempt to repeat Bourbaki's movement, at the close of 1870—an attack by forces collected from the north and the south, and intended to strike their left flank—they march on Paris in serene confidence. We believe that nothing like this could happen in this assumed war between France and Germany. The chiefs of the French army knew perfectly well—the fact has been evident for twenty years—that the Germans would, in all probability, try to make Belgium their way to invade France; and they would be indeed fools if, being superior in force, as in the supposed case, they could not repel the attack we have sketched. Nay, more—the chances, we are convinced, would be that they would have an opportunity, on the given facts, to fall with effect on the flank of the German advance, perhaps to beat the divided armies in detail, perhaps to cut them off from their base, and probably to compel them to accept battle in a position where a defeat would be fatal. A German invasion, in short, under these conditions, would very possibly end in a second Jena, assuming the French had a real leader, with the powers, let us say, of the illustrious Chanzy. As to the march on Paris in the events described, the writers admit that it was very unwise; we venture to say, after the experience of 1870, that it would not be even thought of in the German camp.

A night attack made by the army of Paris ends in a deserved defeat of the Germans; and the invaders, who had marched to the capital, leaving great hostile forces on their flanks and rear, are routed before they can return to Metz. All this is reasonable and well told; and the final

victory of the French army—we should say narrated by Mr. Forbes—is a graphic and not an unreal picture. As to the tactical experiences of the war, these, we have said, are not badly set forth; they do not deviate, we think, from the truth. The combat at Ligny shows how superior well-handled is to ill-handled cavalry; that at Vaux Champagne teaches how hopeless it is for infantry to attack without the support of guns; and the battle of Machault clearly illustrates how irresistible may be a well-planned charge of horsemen. The volume, in short, is a fair commentary on the relations and the effects of the three arms; but, save that it indicates how completely the formations of infantry have become changed, it contains little that has not been taught by the battles of the Napoleonic age. The writers, however, are unjust, nearly all, to the French; and their injustice simply defies history. We should like to know when twenty-five German squadrons defeated thirty-six French squadrons; a defeat, when the numbers were in such proportions as this, was certainly not instanced in the first part of the late great war. It is absurd, too, to write that "the fight became stationary, for the French outnumbered us, two to one"; nothing like this occurred, in a cavalry *mêlée*, even at Mars la Tour, which may be referred to. The whole experience, too, of the siege of Paris confutes the notion that a well-fortified line, between two forts, could be stormed at a rush, even though poor Frenchmen were the defenders; this, if we recollect Badajoz, is a paltry and lying calumny. This stupid detraction of the French soldiery, of the men who won Auerstadt against enormous odds, of the men who fought at Worth and Gravelotte, with untarnished valour, against overwhelming numbers, would be only ridiculous were it not also offensive; and the skilful officers of the army of modern France might well complain when they are told that they have "no thoroughness," and that their "conception of the nature of the infantry fight is radically defective," did they not rate at their worth the worshippers of success. As to the most recent inventions in the mechanism of war, we have already referred to the electric light; and this volume notices the effects of the latest kind of shells and of balloons constructed to discharge explosives.

The naval operations, we have said, have, for the most part, been well described: they show the judgment of a naval strategist. The British fleets paralyse the arms of the Czar in the Euxine, with scarcely any loss of life; they defeat a French and Russian descent on Denmark, which might have stopped the invasion of France, and have sent an enemy to Berlin; they help the Italian army as it moves into Provence. The power of England at sea is, in a word, well portrayed. But this most important subject has been thoroughly dwelt on through the medium of fact, and not of fancy, in Captain Mahan's admirable works; and we do not care again to refer to it. The operations, however, that end in the victory of Sardinia over the French fleet strike us as not very well conceived; for

once more there is much that is far from probable. We should much doubt whether Spain would ally herself with England in a league against France; still more whether she would allow Port Mahon to be made a station for British war ships. As to the Battle of Sardinia, it was at least as likely that the French would destroy the weak Spezzia squadron, as that Sir George Tryon would overtake their fleet; and this is hardly commendable strategy. That we should beat the French, with a lesser number of ships, is in accord with historical facts, and need not irritate French seamen; but why is it said that the artillery practice of the French at sea was exceedingly bad? these are not the days of Ganteaume and Villeneuve. The conditions of the Peace, at the close of the war, are not such as could have been expected. Prussia certainly would not give up an acre of Poland; and, if not, it would be vain to demand a concession of the same kind from Russia, especially, as in the present case, she had not been crippled. Nor would France, after a decisive victory over Germany, abandon Alsace and Lorraine; she would fight on for her lost provinces; and to think otherwise is mere want of knowledge. This book does not deserve much praise; its tendency assuredly is not to promote peace and good will among men.

WILLIAM O'CONNOR MORRIS.

The Gospel of Life. By B. F. Westcott. (Macmillans.)

"THE following chapters give the substance of Lectures which I gave from time to time (to small classes of students) during the twenty years of my work at Cambridge." This first sentence of Bishop Westcott's Preface explains his sub-title, "thoughts introductory to the study of Christian doctrine." The book is a sort of prolegomena to theological study. It has been written, we imagine, in answer to a demand made upon Dr. Westcott by his pupils for something more vital to the intellectual life of the present day than they could find in the course of reading prescribed for those qualifying themselves for the Christian ministry. The prescribed course of theological study is apt to be severely conservative and anxiously orthodox, and it ignores the special needs of the young student. The doubts and difficulties which assail young men are "fire-new"—at least, the outward form and expression of them is—and are, therefore, not obviously or specifically dealt with in the familiar text-books. Moreover, text-books of divinity do not look upon doubts and difficulties with sympathy; they scarcely allow that doubt is a necessary evil, and cannot, therefore, conceive of it as a friend. The pride of orthodox theology continually suggests that only scoffers and loose-livers have doubts, and never ponders with due reverence and respect the meaning of the great sacrament of darkness and uncertainty with which God sanctifies strong souls. It is not surprising that, during twenty years of care for young minds at Cambridge, Dr. Westcott should have become aware of the necessity of interpreting for the young candidate for holy

orders between the insolent, confusing, inevitable turmoil of to-day's difficulties, and the dignified, dusty remoteness of orthodox theology. We can best indicate how frankly Dr. Westcott comes down from his doctor's chair, and seats himself on the form beside the young undergraduate, by quoting a sentence or two from his Preface:

"My desire," he tells us, "has been to encourage patient reflection, to suggest lines of inquiry, to indicate necessary limits to knowledge, and not to convey formulas or ready-made arguments. . . . *The world is not clear or intelligible.* If we are to deliver our message as Christians, we must face the riddles of life, and consider how others have faced them. . . . We walk 'by faith' in the face of riddles which remain to the last unanswered."

The words we have italicised state a truth which most theological professors ignore, and many deny. It is the special virtue of Bishop Westcott's book that it confesses this truth conscientiously, and confesses it cheerfully: "nor is there any ground for discontent at this condition of life."

A volume by Dr. Westcott which has gradually grown into shape during the study, thought, and experience of twenty years is, of course, unusually full of matter. We have neither the space nor the ability to review it minutely. It is already so condensed that we cannot condense it further, and so admirably arranged that any rearrangement would only confuse. We must be content to describe as well as we can what the intelligent reader will find in it—the reader who does not stop to analyse or compare, although he reads carefully. The most important and essential section of the book is the first chapter, entitled "The Problems of Life." It presents the outlines of a philosophy which Dr. Westcott offers to the young theological student, innocent, perhaps, of Aristotle and Kant. This attempt to give some arrangement to the problems of life, as they present themselves to the mind of everyone who thinks, is continued in several chapters, and is used throughout the volume as a frame upon which the thoughts are stretched, and by which they are brought into relation and order. It is used more or less obviously in chaps. iv. and v., which contain an analysis of certain "præ-Christian solutions of the problems of being" and life. The philosophical theory and the historical inquiry will impress the reader as the two main subjects of the book; but, in addition, he will remember chap. ii., which contains a discussion of the necessity and use of theory or dogma, chap. vii., which considers miracles, and chap. ix., on "Christianity historical." This may serve as an indication of the salient points of *The Gospel of Life*; but the book is strikingly without salient points. It is everywhere tightly packed with weighty thoughts; and each reader, according to his needs and his views, will find his own favourite chapters.

The philosophic treatise on the problems of life contrasts with the historical sketch of religions in its complete detachment from text-books and authorities. It is in many parts an expansion of certain sections of Dr. Westcott's *Gospel of the Resurrection*, which is remarkable among his works for

its rigorous avoidance of dogmatism, and for the independence, in spite of its erudition, of its main teaching about the soul. It is perhaps because Dr. Westcott wishes to make his pupil think, and not merely to tell him what to think, that in the present work the analysis of the problems of being is severely plain. But it is one result of this plainness that the author's assurance to us, that during twenty years of work at Cambridge these "thoughts have been constantly tested," is felt by the reader as he reads to be vitally true. We are occupied with a philosophy which is the writer's own—which he has made for himself and used; and because he has himself found it useful, he can explain it to us in terms of our own experience, so that we can use it too, if we please. Dr. Westcott's loyalty to the young men of his generation consists especially in this: that he recognises the reasonableness of their difficulties, and offers his counsel because he has himself encountered their doubts. His book, though crammed with knowledge and in parts merely careful abstract of other men's thoughts, is intensely original: "*My way of facing my difficulties.*"

Chapter v. summarises the teaching of the three religions of China, of the two religions of India, and of the Zoroastrianism of Persia. It forms, along with chapter iv., a special section of the volume, in which the Bishop's power of sympathetic and penetrative exposition is excellently displayed. It is impossible to over-estimate the value to the general reader of such aids to the study of intricate and difficult subjects. We can only say here that these essays, like the *Essays on the History of Religious Thought in the West*, will be received with gratitude by all readers of intelligence, who are aware how rarely a scholar of Bishop Westcott's erudition will condescend to the effort to make the results of his labour easily accessible. The chapters insist on the value to the Christian student of the teaching of præ-Christian religions. It is impossible to read them without learning reverence for those religions. Practically, they tend to break down the false view which finds no inspiration—nothing divine—in so-called pagan beliefs. The tendency of the whole volume, as of all Bishop Westcott's writings, is to increase for us the extent and the intensity of God's voice, so that we hear it not only in special corners, but everywhere in the world. This is the tendency of the volume, and perhaps the Bishop is wise not to express it too sharply. We confess that we disbelieve in the expediency of insisting on the special inspiration of even the New Testament. Let every special inspiration take care of itself! The words of Christ alone can claim to stand in a class apart. If only Englishmen could be taught to regard their own history and literature with any measure of the reverence which, unavoidably in religious households, they inhale into their blood for the history and literature of the Jews, the spiritual energy of England would at once increase perceptibly. Our reverence for the God who chose and guarded the Jewish nation and the Jewish "books," unless it is a promise and a part of our reverence for

the God who chooses and guards our nation, tends continually to give to Old Testament ideals and standards a false value, and has in the past again and again dragged Christianity down below its own level. Just as the setting apart of the Sabbath is intended to teach the sanctity of all our days, and is apt to become a stumbling block if this be not understood, similarly the setting apart of the Hebrews tends to become a mere injustice or caprice until it is felt to be a preparation for the setting apart of the whole world—an assertion of the care of God for all His nations. The ninth chapter of our treatise, when it tells us that "all history is in one sense a fulfilment of a divine plan," and goes on to distinguish "two elements in the progress of humanity," a natural element and a divine one, seems to us to introduce confusing distinctions, and to shrink somewhat from positions implied in other chapters of the book. It seems to qualify unnecessarily the assertion that "all earlier history leads up to the Incarnation; all later history has contributed to the interpretation of it." Again, when Dr. Westcott says, "there cannot be any new revelation," the words clash a little with his other statement that "many signs seem to show that we are standing on the verge of a great epoch of revelation."

Chap. ii. on dogma, and chap. vii. on miracles, are of very special interest. The latter, in particular, is vigorous in logical arrangement, terse in expression, and yet graceful and luminous in style. One point only is omitted which a young student would wish considered. Nothing is said definitely about the miraculous element in Gentile literature. We are left on this point to draw our own conclusions.

Of the general style of the volume we have said very little. It is, perhaps, more aphoristic than is usual with Dr. Westcott. Every sentence seems to have mellowed and ripened in the writer's mind till it has become not only thoughtful and careful, but also natural and right. The book is throughout easy to comprehend; it has obviously been taught to many pupils, and in the process has acquired the form and order best suited to a pupil's mind. To Bishop Westcott's other works, it is the best of introductions.

RONALD BAYNE.

The Odes and Epodes of Horace. Translated by Sir Stephen de Vere. With Preface and Notes. (Bell.)

SOME of this handsome volume is a reprint. Of the eighty-seven versions here given, ten were printed in the edition of 1885, and thirty in the following year. Horace wrote, of lyrics, 103 odes, 17 epodes, and the *Carmen Saeculare*. We have then, in this book, the judgment of a practised translator and no mean poetic artist, what part of Horace's lyric work is best worth preserving, and why; and in what form his stanzas are best represented in English.

The Preface is a most interesting piece of writing, though I think it leaves the general problem of translation unsolved. After weighing the words of Hallam, Mickle, Wordsworth, Coleridge, Newman,

Sir S. De Vere sums up that "the duty of the translator is to endeavour to present the classic author to the English readers such as he was to those for whom he wrote." Well, we do not and cannot know what he was to those for whom he wrote; we can only guess. The appeal is really to the modern reader, because there is nobody else, no other standard, to whom or to which the translation can be referred. All we can ask is, "How does the translation strike those of us who know the original best?" and the answer is silence, for they are the very people who care least for a translation.

But the vindication of Horace's character, as man, as poet, as moralist (pp. xxx-xxxviii), is delightful, though perhaps rather genially impulsive—e.g., "The Plebeians . . . saw . . . that his heart was always with the poor. They, no doubt, read over and over again that noble ode, *Non ebur neque aureum*, &c., and they blessed him as they recited *Quid, quod usque proximos Revellit agri terminos?*" &c. Is not this to compare the past of Rome with the present of Ireland? Did Horace really write for, and catch, the ear of the poor?

Before leaving this Preface I would faintly call attention to one strangely misleading version in it. On p. xxix the translator gives us a version of Walter de Mapes' famous anacreontic, "*Mihi est propositum*," &c. The fourth verse, describing the bard's need for good food and wine if he is to poetise aright, ends thus—

"Nihil valet penitus quod ieiunus scribo;
Nasonem post calices facile praeibo."

Sir S. De Vere renders this—

"Starving I lose my inspiration,
But in my cups I bang the nation."

It is impossible to think that this scholarly translator really took *Nasonem* = *nationem*—yet why does he lead us into the temptation of thinking so? It may be added that, in a book so beautifully got up, the misprints are somewhat provoking—e.g., in this very ode of Walter de Mapes, we have "*Bacchur*" for *Bacchus*; on p. 5, "*Pyrhae*" for *Pyrha*; "*Marsyan*" (p. 3 and elsewhere) for *Marsyas* (p. 112)—as if it had something to do with *Marsyas*; "*Laotrigonians*" for *Laestrygonians* (p. 153); "*clarum Rhodon*" (p. 248); "*she*" for "*he*" (p. 79, l. 10); "*Ferentum*" for *Forentum* (p. 127).

But, leaving these trifling though regrettable lapses, let us look at the translation itself. It is part of the many superstitions about classical literature, that a book like the Odes of Horace, if translated at all, must be translated whole, not in selections. It is pleasant to find Sir S. de Vere ignoring this view, and translating what he thinks most worthy of Horace and most adaptable to English; furthermore, he discards the stanza of the original in any ode which he thinks can be rendered more impressively otherwise. These are acts of fortitude which may justify themselves, but which no argument—not even the clever and ingenious pleas of pp. xv-xvi.—will justify to those who are enamoured of the form as much as of the matter of Horace. Of the selection, I would only venture one criticism. I would sacrifice at least

eight or ten of the lesser odes here translated for a version of the 28th Ode of Book III.—the *Europa* ode—which is omitted. No doubt the commencement of it lacks charm. But where is Horace more truly inspired by the legends of Greek mythology than in stanzas 7-16? I cannot believe that Sir S. De Vere has fallen a prey to the prude among commentators who thought the ode unfit for publication. Is there a better touch in all Horace than the maiden imagining her father's voice warning her to suicide, *zona bene te secuta*—the last protection of maidenhood? It is a real disappointment to see the gap, in this translation, between Odes 25 and 29 of Book III.

But the translator shall show for himself what he can do where he neglects the stanza form, giving the poetry what he considers its natural development in English rhyme. Let us take the "*Praise of Hypermnestra*" (*Od. iii. 11, ll. 33-52*):—

"Among the faithless many, one
Worthy the nuptial torch, betrayed
Her traitor father: she alone
Nobly untrue; a glorious maid
False to her pledge but faithful to her lord,
Thro' unborn ages honoured and adored.
Then to her youthful spouse she cries,
'My husband, sleep no more; arise!
Lest, swift and silent, thro' the gloom
From hands unfear'd a longer sleep may come.
Fly my fierce sire, my ruthless sisters. They
Now, now, like lions, rend their lordly prey.
By hand of mine thou shalt not die
Nor bound in loathsome dungeon lie.
. . . Go where kind breaths from Heaven shall
speed thy flight,
Shrouded by Venus and protecting Night!
Go, happy-omened! Grave upon my tomb
The pain, the joy, the triumph of my doom!'"

Opinions may well differ as to whether this is Horatian or no: I only venture an opinion that it is excellent English poetry, and the last two lines admirable.

Here is another passage (*Od. ii. 13, ll. 21-32*).

"Ye Gods! how nearly have I seen
The gloomy realms of Proserpine,
Aeacus, stern judge divine,
And far apart, the abode serene
Of pious men; and heard sad Sappho's song
Mourn her lost love, and chide her rivals' wrong;
And thee, Alcaeus, with thy golden lyre,
Sweeping with powerful hand the clanging wire,
Singing the perils of the sea,
The storm of war, the exile of the free!
In sacred silence press around
The listening shades, but most approve
The strains that tell of tyrant kings discrowned,
War-songs, not songs of love!"

There are defects here—the third line seems unmetrical, and one fancies an "and" has fallen away at the beginning of it; "clanging wire" seems rather harsh, even for *sonantem plenus*. But it has this at least of the original about it, that it carries one on like a freshening breeze.

Once more, let us hear the close of the ode in praise of *Bandusia's fountain*—an immortal poem, in virtue of its simple charm, for really there is nothing else in it:

"Thou too, O sacred spring,
Shalt have thy place with founts long-loved, far-known;
Whilst I, thy poet, sing
The ilex hoar thy margin shadowing,
The runnels from thy moss-grown caves that flow,
Whispering in murmurs light and low
A language all their own."

Of verse of this merit this volume is full; and the inspiration of it can easily be traced by a reference to Pref., pp. 18, 19. Sir S. de Vere has seen that Horace is one of the best describers of natural scenery, in a few touches, that the world has seen. The translator has, I think, too often expanded, often made the few touches in the Latin into a good many in the English. This is, perhaps, the second-best way; but, if to get some of the best verse of a great Latin poet into language not unworthy of an English poet be a goal, the second-best way has led to it. It is pure pleasure to read many of these versions.

E. D. A. MORSHEAD.

Sixty Years of Recollections. By M. Ernest Legouv  , of the Acad  mie Fran  aise. Translated, with Notes, by Albert D. Vandam. (Remington.)

THIS century of ours, now in extreme old age, is garrulous with memories of its youth, manhood, and later middle life. Reminiscences crowd in upon us—sometimes in altogether charming guise, like those of Mrs. Ritchie; sometimes pleasantly graceful and feminine, like those of Mrs. Andrew Crosse; sometimes, if the truth must be told, egotistic and somewhat dull, like those of W. Bell Scott; sometimes vaporous and shadowy, like those of M. Ars  ne Houssaye; sometimes, like those of M. de Goncourt, echoing the "all is vanity" of the Preacher; sometimes—but the enumeration would be endless. "Ah! who will give us back the past?" sighs Mr. Gosse in his beautiful "*Desiderium*." The past itself none can give us. But its memories, its fallen leaves, are being heaped up for us by busy hands.

And among those whose recollections are worthy of record, M. Legouv   holds an honourable place. Think of a memory that goes back to a meeting of the French Academy on April 15, 1813, more than eighty years ago—when little Ernest Legouv  , a lad of six, was taken to hear "fit things" about his father from the lips of his father's successor in the Academic arm-chair. And since then with what men and women of note has he not foregathered? He "collaborated" with Scribe—their joint "*Adrienne Lecouvreur*" still keeps the stage well, and their "*Bataille de Dames*" was heard again in London during the recent visit of the Th   tre Fran  ais; he knew Rachel, and quarrelled with her; he loved Malibran, as who did not? he was related to Eug  ne Sue; he received the stormy confidences of Berlioz; he was the intimate friend of Hahnemann, the founder of homoeopathy; as a playwright he has been brought into connexion with most of the leading French actors and actresses of his time; as a member himself of the French Academy, and a distinguished man of letters, he has played his part in the best literary society. He writes well too, which is no small qualification in a writer of memoirs, or indeed in a writer of anything else.

Without being exactly a man of genius, M. Legouv   possesses that faculty for taking pains which Reynolds, falsely no doubt, considered to be the essential characteristic

of genius. As a *conférencier*, a term not at all adequately rendered by "lecturer," no one can have been at more trouble than he to make of each of his discourses a finished and artistic product, both as to matter and manner; and as an elocutionist, he has few rivals. And so with his style: it is the good, clear, careful, pointed style of the old French tradition—not the style of modern impressionism, all sound and colour and suggestion, but bright and definite.

It is curious to note, as one goes through these pages, how faded is our interest in many of the men and women whose memories are evoked by M. Legouvé. Casimir Delavigne, Lemerrier, Andrieux, Bouilly, Jouy, what are these—even the first—but names? Eugène Sue, who loomed so large in the world of fifty years ago, quite eclipsing Balzac in popularity, does any one read him now? The "amateur of genius," as M. Legouvé well calls him, has gone to his account. Nay, Béranger himself, the great Béranger, whose songs were once a power in the land—what influence, whether political or literary, does he still possess? M. Vandam, indeed, says, in one of his notes to these volumes:

"Of all the portraits in this 'Gallery,' there is not one so strikingly 'like' as that of Béranger. What is, perhaps, more curious still with regard to his literary influence is that, after many years, it remains with the educated classes. It is no uncommon thing to hear people of the best society clamour for a song of Béranger. There never was a *soirée* at M. Thiers' in which his friend Mignet, a great professor, did not get up and recite one."

But Thiers and Mignet, too, are of the past. M. Vandam is speaking of yesterday.

Perhaps, on the whole, the figures that have faded least in M. Legouvé's portrait gallery are the figures of the actresses and actors, the figures of those whose art might seem, at first sight, to be most ephemeral. Malibran, Rachel—these seem to step out of the canvas, so strongly were they vitalised, and take their place in life once more. M. Legouvé tells, in a pathetic passage, how Rachel, foreseeing her own early death, wept one day, at the rehearsal of "Adrienne Lecouvreur," as she uttered the words, "Farewell, triumphs of the stage! Farewell, delights of the art I love so well!"—how she wept, "because," as she said, "I was thinking with despair how soon Time would obliterate all traces of my skill, and soon there would remain nothing of what had once been Rachel." And M. Legouvé adds truly, "She was mistaken; something of her still lives—the halo round her name." In truth, there are beings so strongly, markedly alive, so spontaneous and individual, that death itself passes them by.

In view of the pen-portraits of Carlyle and Saint-Simon, it is not possible to contend that only a writer whose temper is genial and kindly can write about his contemporaries with advantage. But amenity and tolerance have their charms, especially when they do not degenerate into foolish good-nature; and M. Legouvé's record of those among whom his life has been passed is altogether pleasant.

FRANK T. MARZIALS.

Life of St. Edmund of Canterbury from Original Sources. By Wilfrid Wallace, D.D., Priest of the Order of St. Benedict. (Kegan Paul & Co.)

SAINT EDMUND of Canterbury was one of those great mediæval prelates who arose from what we should now call the lower section of the middle class. He was the eldest son of Robert Rich, who is said to have followed the trade of a rope-maker at Abingdon, and to have been fairly well off—*fortunes mediocres*. The father died when his children were young; and on the mother devolved the care of the young family. She was evidently a devout person, of a type common in the middle ages. There is no evidence that she troubled her mind about any of those subtle questions of theology which were beginning then to be debated in the neighbouring city of Oxford. Her ideas of goodness included a belief in a wide charity, and a penitential discipline of a much stricter kind than is now commonly practised. It is not difficult to see that she modelled her conduct with regard to her children on the saintly lives which from childhood she had heard interpreted in the vernacular in the parish church of Abingdon. We hear of her giving hair shirts to her son not infrequently. Though careless of creature comforts, the good soul valued learning, and was desirous that her son should receive the best education which the times afforded.

In early life the boy was sent to school at Oxford. Dr. Wallace has collected some details regarding his school life there, of a miraculous nature. We are glad they have been reproduced in a modern form. It was once the practice of editors and biographers to cast aside these things as so much unmeaning rubbish; but we shall never understand the people of the middle ages, if we do not allow for the atmosphere of miracle by which all people believed themselves to be surrounded.

From the Oxford school Edmund went to the University of Paris, then by far the greatest emporium of knowledge north of the Alps. After spending a long period in that seat of learning, he returned to Oxford and took the degree of Master of Arts. It does not seem certain, but it is in a high degree probable, that he went once again to Paris to study theology. Again we find him at Oxford lecturing on theology, then treasurer of the new Cathedral foundation at Salisbury, and shortly afterwards a preacher of the Crusade of 1215. Whether it was his zeal as a preacher or his theological learning that led to his election to the throne of Saint Augustine, we shall never know. On the occasion of the vacancy, which Edmund eventually filled, there had been much strife as to who was to occupy the see. Students of ecclesiastical history know that for many centuries, whenever an Archbishop of Canterbury died, these quarrels sprang up as a matter of course.

We are told that, when St. Edmund heard of his election to the highest post of honour in the English Church, his humility led him to try to avoid what so many others coveted. It was but natural that a man of gentle, retiring habits, such as

Edmund Rich, should wish to decline that post of peril. He, no doubt, was well acquainted with the storm-tossed careers of Lanfranc and St. Anselm, and it must have seemed but as yesterday that St. Thomas was murdered in his own cathedral.

We need not follow St. Edmund as archbishop until his death in exile and burial at Pontigny. The latter part of his career has been dealt with by Dean Hook in his *Lives of the Archbishops of Canterbury*, but the narrow standpoint which Dr. Hook occupied rendered him in some ways unfit to deal with the career of a mediæval saint. Dr. Wallace has approached the subject with far deeper sympathy. He has moreover had the advantage, which his predecessor had not, of having before him all the known biographies of his hero.

The volume includes many pages that bear but little upon the career of St. Edmund. Those relating to Simon de Montfort and Robert Grosseteste are cases in point. But they are the work of a scholar who knows what he is writing about; so in the present dearth of authorities about those disturbed times we could ill afford to lose them. The appendices contain a mass of hitherto unprinted matter which will be valuable to future students.

EDWARD PEACOCK.

NEW NOVELS.

Pietro Ghisleri. By F. Marion Crawford. In 3 vols. (Macmillans.)

Doctor Pascal. By Emile Zola. Translated by Ernest A. Vizetelly. (Chatto & Windus.)

A Cathedral Courtship and Penelope's English Experiences. By Kate Douglas Wiggin. (Gay & Bird.)

Donald Marcy. By Elizabeth Stuart Phelps. (Heinemann.)

Harvard Stories. By Waldron Kuntzing Post. (G. P. Putnam's Sons.)

"THE PSEUDONYM LIBRARY."—*The Two Countesses.* By Marie Ebner von Eschenbach. Translated by Mrs. Waugh. (Fisher Unwin.)

Few more remarkable series of novels have been produced for a long time than the Italian series in which Mr. Marion Crawford's indefatigable and almost unfortunate facility has recently poured itself out. It is true that the penalty of such facility is not altogether to seek in them. They are, though well, somewhat slackly written—thoughts and phrases which are really far more original than those of some well-known "stylists" and "thinkers" being put without the distinction which a little care would have given. They are, perhaps, too voluminous. The central imbroglions round which they gather are not always of the first interest; and—which is their greatest fault—the admirable grasp of incident and the acute observation of human life and character which Mr. Crawford possesses are not often completed by the last indefinable touch which makes persons out of personages. Yet, when one compares these vigorous and accurate presentments with the cheap-jack humour, the pinchbeck

epigram, the puerile attempts to be modern and unconventional, of so much work in fiction at the present day, it seems something like sinning our mercies to find any fault with Mr. Crawford at all. *Pietro Ghisleri* is at least the equal of any of the Sarracinesca series, with which it is more or less connected; indeed, we are not sure that it is not superior to them, though there is no single figure as remarkable and as life-like as Corona. That "last touch," the absence of which we have above admitted, is once more wanting; and there will be some who on a point of casuistry will differ with Mr. Crawford on the question of the mortality of love, a belief in which he himself seems to combine with a quite romantic faith both in its quality and in its transference to other objects. But this is casuistry. The hatred of Adèle Savelli for her step-sister, Laura Carlyon, and the truly Italian machinations which she directs against those who love the said Laura, are good: while the conception of the hero—who is quite the reverse of a proper moral man, and not generally credited with great amiability or generosity, but really a chivalrous enthusiast in a sceptical and self-doubting envelope—is capital. The description of the Castle of Gerano is excellently neo-Radcliffian, and the passage on Ghisleri's second duel with Gianforte Campodonico is admirably done. Perhaps our old friend the *gigas ex machina*, San Giacinto, is too unerringly successful and masterful. Some may find the idyll of Laura's first love and marriage with her deformed husband, Lord Herbert Arden, a little too idyllic. And there are some very old-fashioned folk who, without denying anybody two or, indeed, half-a-dozen marriages, would rather not have them in the same book. But these are all carplings merely, and practically go to show that we think *Pietro Ghisleri* worth carpling at. In invention, pathos, tone, construction, interest, it is far above most contemporary novels.

Mr. Ernest Vizetelly is, of course, perfectly justified in pointing out that no exception can fairly be taken to M. Zola's last novel on the score of the relationship between hero and heroine. It is, for once, really "insular" to find anything shocking in marriage between uncle and niece—the prohibition of which is a purely English or, at least, Protestant crotchet, not even Levitical. The translator has found—as before opening the book we had felt sure, from our knowledge of the French, that he must have found—other things unpleasant to English taste which he had less difficulty in removing, and which he has removed with M. Zola's consent, though not always to the advantage of the story. For, say what good or what ill any one may about this author, his work hangs pretty close together, and it is not easy to "cut" it. Of the rest of the apology into which Mr. Vizetelly enters we may be excused from saying much here. Nor is it necessary to criticise the translation in detail, though we wish Mr. Vizetelly had not vulgarised M. Zola's titles. *La Joie de Vivre*—not his worst book in power—has one of his best titles; and it is an outrage to render it, "How Jolly Life Is"—which sweeps us, at

once, from satiric tragedy to cockney farce. As for *Doctor Pascal* itself, it is, of course, in more senses than one, an epitome of the "Rougon-Macquart" series. What we think the dead, hopeless weight of a more than contestable theory hangs over it, of necessity, more heavily than over any of the others. Nowhere in the whole twenty does the dull brute obstinacy of purpose butt and bore at us more mercilessly; nowhere are the author's contracted views, his quaint prejudices, his narrow range, more apparent. Yet Clotilde is, at once, one of the most real and one of the most romantic figures he has ever drawn; the scene on the threshing-floor rises far above the usual level of his work for passion and majesty, and the climax of reconciliation does not come far behind it. Although much of the book is tedious, and some of it a little disgusting, it is hardly anywhere vulgar; and the least warm admirer of what the profane call the *Comédie Bestiale* may all admit that M. Zola has "come with a rush" at its finish. Hardly even in *La Faute de l'Abbé Mouret* has he shown how great a novelist he might have been, if he had not deliberately chosen the wrong path, misled by a mere *foi du charbonnier* in a grovelling and ignoble creed.

Mrs. Wiggin has given us two of the pleasantest American stories that we have recently read. The scene of both is in England, and the heroine of both is that American girl, English admiration for whom Mrs. Wiggin perhaps assumes rather confidently as a universal fact. But both these heroines are very nice American girls, and we are quite content to like them. Not, however, to unworthy Englishmen do they fall: persons duly starred and striped pursue them and carry them off on and from the alien soil. This is just as it should be. Each nation should keep its best natural products to itself, if it can; and both Catherine Schuyler, who is pursued by a lover round the cathedrals of England, which she visits under the care of her aunt to improve her mind, and Penelope Hamilton, who is an artist and whose mind is pretty well improved already, are—for American girls—very good natural products. Miss Penelope, indeed (with a graciousness which we can but acknowledge with a bow, marred only by a slight tendency to choke) even "does not see why Englishmen are thought deficient in a sense of humour"; and Miss Catherine wished to kiss all the Winchester boys, a proceeding to which, not only by reason of their motto, but also from the description of her charms, we trust that they would not have made any great objection. So that these are really amiable young ladies. There is, indeed, a passage about a duke which makes us doubt whether Miss Hamilton is not too gracious so far as we personally are concerned, in granting Englishmen a sense of humour. But it is only here, and in one or two other places, that that "salt estranging sea," the Atlantic, reminds us of its existence. In short, the book is a clever book and a pleasant book; and there's an end on't.

The humours of the American freshman some years ago may be read in *Donald*

Marcey, and, though not suited to arouse repining in any English mind that it "freshed" at Oxford or Cambridge instead of at "Harle," may be read with sufficient interest. The unpleasant practice of "hazing" is here exposed in all its deformity; the virtuous minister's daughters, who are quite competent to "teach school" if they do not, are well contrasted with the dubious young persons who give parties to "boys" when their mothers have gone to bed. Morals are inculcated with not too heavy a touch; but might not Miss Phelps have found a more probable name for her Armida than Miss "Merry Gorond"? And since she is moral, we will be moral too. Much may be said both for and against the practice of kissing young ladies at dances when they seem to wish that you should do so; but, if you do so, it is not correct to put their letters unopened and unanswered into the fire afterwards. On that point no casuistry can be permitted.

Harvard Stories is a book of the same class, but more admittedly devoted to one particular institution, and more modern. It also possesses a quality—to wit, the quality of being amusing, which we do not always find increasing in the ratio of modernity. Mr. Post's Harvard "Undergrads" are a very amiable collection of young persons who, between them, build up a *Verdant Green* for their own establishment in a sufficient and satisfactory manner. They talk book a little (which indeed hath been observed of other undergraduates in other parts of the world), and they talk slang a little excessively. Slang is good as salt, but bad as meat. They seem to have changed a good deal since the contemporaries of *Donald Marcey*, the chief feature in common being a curious delight in hoaxing policemen, which suggests the British medical student more than the British undergraduate; and they are a little more boyish in some of their ways than their analogues here. Nor can the most determined foe of book-learning accuse them of wasting too much time on what the ancestors called musty folios. But they are good fellows, and understand jollity, which whosoever learneth not when he is young, seldom shall he feel it when he is old. The most elaborate sketches—those of the football match and boat-race with Yale—though a very little over-coloured, are spirited and vigorous. The one serious story (of course of "the war") is told with pathos and good taste; the dog Blathers will be welcomed by Huz and Buz in Paradise; and there is hardly a chapter in the book which is otherwise than mirthful and good.

We have not found much interest in either of the "Two Countesses," Muschi and Paula; but it does not follow that others may not be more fortunate. GEORGE SAINTSBURY.

CURRENT LITERATURE.

Women Adventurers. Edited by Mémie Muriel Dowie. (Fisher Unwin.) This book consists of "lives" of Madame Velazquez, Hannah Snell, Mary Anne Talbot, and Mrs. Christian Davies, with an introduction by the editor, Miss Dowie. The reader whose appetite for

the ordinary fiction of the circulating libraries has become dull may find refreshment in the somewhat archaic style of most of these so-called "lives," which are reprinted from pamphlets of various dates. Miss Dowie's volume, *A Girl in the Carpathians*, may possibly prepare the reader for something of the nature of adventure in foreign travel, but the exploits of the ladies mentioned were military and naval. Probably all of these ladies really existed, but what proportion of their respective biographies is authentic it seems impossible to determine. One may almost apply what Miss Dowie says of her book on the Carpathians: "Information is such an insidious, slippery sort of thing, that do what one can, and steel oneself as one may, a little is sure to leak in." Take as an illustration of what we have said, Mrs. Christian Davies, whose "life" bears date 1740. She was born, we are told, in the year 1667; and details are given agreeing with this date. She died "aged 108 years, if dates are to be trusted." But Miss Dowie deprecates anything like critical inquiry. "Such serious investigation would be ungracious." She makes an exception, however, in the case of Madame Loretta Janeta Velazquez, who served in the American Civil War in the army of the Confederate States: "She stands upon a different—a more serious platform, for she is of our own day, and plenty of men now living must have known her as Lieutenant Harry Buford." We have neither the space nor the inclination for a close scrutiny even of this lady's pretensions. Here is a specimen, of which the reader can form his own judgment:

"So soon as I got to New Orleans, I went to an old French army tailor in Barrack Street, who I knew was very skillful, and who understood how to mind his own business by not bothering himself too much about other people's affairs, and had him make for me half-a-dozen fine wire net shields. These I wore next to my skin, and they proved very satisfactory in concealing my true form, and in giving me something of the shape of a man, while they were by no means uncomfortable."

This lady's biography, on its original publication, was edited by "C. J. Worthington, late of the United States Navy." This gentleman says significantly at the end:

"Throughout her history, upon every page of her book which deals exclusively with her own doings, there is an air of truthfulness which comes—dare I confess?—with very great refreshment to a connoisseur of the elaborated adventure of the average adventurer."

We seem to have read an authentication a little like this in the immortal *Gulliver*. Some readers may possibly find Miss Dowie's introduction more attractive than the biographies, among which, it would seem, she was unable to include the life of "a female pirate," a fact which she "regrets deeply":

"Piracy," she tells us, "as a trade, should be peculiarly suited to a woman; it gave considerable opportunities of brief, fiery, emotional display; was fierce and dramatic and profitable. Quick returns readily attract a woman, and piracy of the fine, old, legendary kind, was a matter of quick returns and not small profits."

We should scarcely have expected this from Miss Dowie, though it agrees to no small extent with Schopenhauer's estimate of woman, as endowed with instinctive treachery, with an invincible tendency to lie, and with injustice as a fundamental principle of character. These are qualifications which would enter admirably into the equipment of the female pirate. Miss Dowie begins her Introduction by saying that "among the hoary, white old questions that go tottering down the avenue of time, is one of an intermittent vitality truly surprising. The Independence of Woman—is it right or wrong?" Of late, however, especially in this country, there has been such vigorous develop-

ment in relation to this particular question that its condition can scarcely be compared to the eternal senility of Swift's Struldbrugs. In our social condition there are several things which may call to remembrance Imperial Rome, the Rome of Juvenal and Martial. Then, as now, for example, women were anxious to rival men in acquired learning and in athletic exercises. But there is a difference. Martial tells of a Roman who had married a wealthy woman, but who, on his appointment to one of the great offices of State, was divorced by his wife, lest her fortune, or such portion of it as was in her husband's hands, should be laid under contribution to defray the cost of spectacular entertainments required or expected by the people. But with us a woman's property remains, notwithstanding marriage, strictly her own. It does not pass into her husband's power, though it may involve him in some liabilities. When the lucre-loving lady celebrated by Martial recalled her property she left her husband perfectly free. We, however, have improved on this state of things. As the Jackson and other cases have shown, a woman can say to her husband *res tuas tibi habeto*, and then leave him, while he still remains trammelled, possibly for life. Miss Dowie candidly remarks, notwithstanding what she had said before, "An observation of women's success in public matters leads me to be certain that, for the moment, advantage lies with women as opposed to men."

The Poet and the Man. Recollections and Appreciations of James Russell Lowell. By Francis H. Underwood, LL.D. (Boston: Lee & Shepard.) While awaiting the fuller memorials which have been promised, Mr. Underwood's memoir is welcome. It is partly biographical, but consists mainly, as the title indicates, of "recollections and appreciations." Mr. Underwood and Mr. Lowell were personal and, for some years, intimate friends, and the book serves less as a critical estimate than by showing what manner of man Mr. Lowell was in private life. In public he could be suave, or, when occasion seemed to demand it, quite the opposite. His skill in making things smooth was often finely exhibited, notably while he was Minister in London. But he never exercised this skill at the cost of principle; and it happened often enough in the course of his lifetime that, as a conscientious man, he found it necessary to ruffle, not only the people of England, but also his own countrymen. Mr. Underwood is able to show us what he was as a friend. With his estimates of Mr. Lowell as poet and as public man we cannot always agree. Mr. Underwood was too near him to be able to estimate him fairly in these relations. We are not disposed to quarrel with his general conclusion that Mr. Lowell's association with public life, "though flattering and honourable," was only "an incident in his career"; that it was as "a scholar, instructor, essayist, and poet"—and, we would add, as a reformer or agitator—that he realised his early aspirations and fulfilled his destiny; and, finally, that he was "a great man." Wherein his greatness consisted is the point where opinions differ. Mr. Underwood believes Mr. Lowell was first of all, and chiefly, great as a poet. To us he appears rather as a great man of the world. The prominent features of his character are strong practical ability and shrewd commonsense. That he was a poet also, made him all the better man of the world. But his literary work, the best of it, at any rate, was eminently practical; and it always related, more or less, to human affairs and interests. As Mr. Underwood himself remarks, "He cared little for poetry which was not uplifting to the soul or useful to humanity" (p. 92). The influence of his first wife and of the "Transcendental" Movement, of which she was an ardent supporter, gave tone to his character and direction

to his life. That was his "conversion" or "new birth"—to use the language of the churches. The "gay youth, fond of chaffing and ready to jeer at the abolitionists," became a "reformer and a devotee of spiritual life." But when Mr. Underwood adds, "No more complete renunciation of the 'world' was ever made," we must differ from him, unless by the "world" he means merely purposeless pleasure. The real world Mr. Lowell did not renounce in the least degree; but, when he was awakened to its urgent need for amendment in certain particulars, he set himself strenuously to amend it. He did not even renounce gaiety and the useful talent for "chaffing." He was a man who could enter heartily into the joys of life, as well as give practical sympathy in its sorrows. That he was manly, hearty, full of fire and life, is surely visible in his writings as well as in his public acts; while other records of his private relations point the same way.

Charles Kingsley: Christian Socialist and Social Reformer. By the Rev. M. Kaufmann. (Methuen.) This volume, says the author in his preface, "is a monograph, not a biography"; but it certainly contains as much detail as would be required for a biography, and not more criticism than a properly written biography should contain. The author aims to "present one aspect" of Kingsley's life, "as a social and sanitary reformer," in which effort he deals—perhaps unavoidably—with the other aspects, and with a good many things besides. If he had gone a step further, and written a popular biography of the author of *Alton Locke*, he need not have detracted from his main purpose, while producing a work more generally useful. As it is, the author has given us a careful and entirely readable study of one who was interesting as a social reformer, but greater as a man. Kingsley's Christian Socialism is worth attention for the light it throws on Kingsley's own character, rather than for any great value in the movement itself. Perhaps, however, Mr. Kaufmann, who is an enthusiast on the subject of (historical) Socialism, would hardly think so; but, for all that, his estimate of Kingsley is very high.

NOTES AND NEWS.

WE are informed that, under the auspices of the Royal Irish Academy, there will soon be published a memoir of the late Bishop Reeves, recently president of the Academy, and distinguished for his wide and accurate knowledge of Irish history and early literature, and for his writings on those subjects. Lady Ferguson, widow of Sir Samuel Ferguson, was selected for the task, to which she has brought not only well-tryed ability as a writer, but the advantage of having known the Bishop from the days of his youth.

LEWIS CARROLL has written a continuation to *Sylvie and Bruno*, which, like the first part, will be illustrated by Mr. Harry Furniss.

MR. ANDREW LANG'S Christmas book for 1893 will be called *The True Story Book*, because it contains stories founded "more or less" upon fact. They will cover the whole field of history, from Thermopylae and the finding of Vinland to Prince Charlie's wanderings and the battle of the *Shannon* and the *Chesapeake*. Like the former series of "Poetry Books," the volume will have numerous illustrations by Messrs. Lancelot Speed, H. J. Ford, and others.

MESSRS. MACMILLAN & Co. will begin in October the publication of Prof. Huxley's collected works, in monthly volumes. The format is that of the "Eversley" edition of Charles Kingsley's novels, in which also have

appeared the works of Emerson and Mr. John Morley. The first six volumes of the series will consist of papers collected under the following titles: "Method and Results," "Darwiniana," "Science and Education," "Science and Hebrew Tradition," "Science and Christian Tradition," and "Hume."

MESSRS. EYRE & SPOTTISWOODE have in the press *The Army-Book for the British Empire*: a record of the development and present composition of the military forces and their duties in peace and war, by Lieut.-Gen. A. H. Goodenough and Lieut.-Col. J. C. Dalton, both of the Royal Artillery. The latter, it may be remembered, is the editor of *The Waterloo Roll Call*, and also of the first English Army Lists in the time of Charles II.

MESSRS. ARCHIBALD CONSTABLE & Co. have nearly ready for publication a new work by Mr. Stanley Lane-Poole, entitled *The Mohammadan Dynasties*. It consists of tables and pedigrees of the Khalifs and princes of Islam, from the seventh to the nineteenth century, together with brief historical introductions and indices.

MRS. MANDELL CREIGHTON, the wife of the Bishop of Peterborough, has written a companion volume on France to her *First History of England*. It will be published by Messrs. Longmans, with five coloured maps and numerous illustrations.

MR. ALEXANDER INNES SHAND has been entrusted by Messrs. Blackwood with the duty of writing a Life of the late General Sir Edward Hamley.

THE forthcoming volume of Prof. Henry Morley's *English Writers* will deal with Shakspeare and his time.

A MEMORIAL volume of essays, &c., by the late Dr. Thomas Campbell Finlayson, minister of Rusholme Congregational Church, will be published shortly by Messrs. Macmillan & Co. It has been edited by his brother, a well-known doctor at Glasgow; and will have a brief biographical sketch, written by Prof. A. S. Wilkins, of Owens College. Most of the papers selected for publication are literary or philosophical. They include studies of Tennyson and Browning, and translations from Goethe, Schiller, and Heine.

IN addition to the memorial volume on Winchester, Mr. Edward Arnold has in the press another book on the ten great public schools: Eton, Harrow, Winchester, Rugby, Westminster, Marlborough, Cheltenham, Haileybury, Clifton, and Charterhouse. The several articles will be signed by the writers, and there will be more than fifty illustrations.

MESSRS. ISBISTER & Co. will publish during October a volume of sermons preached by Archdeacon Farrar in Westminster Abbey, to be entitled *The Lord's Prayer*.

MR. ELLIOT STOCK will publish shortly a facsimile of the first edition of the *Imitation of Christ*, printed by Zainer in 1470-71. The copy from which it has been photographed was originally in the library of St. Peter's Monastery at Salisbury. It will be accompanied with an introduction by Canon Knox Little.

MESSRS. G. P. PUTNAM'S SONS announce a new book by Mr. Theodore Roosevelt, entitled *The Wilderness Hunter*, giving an account of the big game of the United States, and its chase with horse, hound, and rifle. The volume will have abundant illustration by Messrs. Remington, Frost, and others.

THE first volume of "The New Irish Library," published by Mr. T. Fisher Unwin in connexion with the Irish Literary Society, will consist of a reprint of the articles on "The

Patriot Parliament of 1691," contributed by Thomas Davis to the *Dublin Magazine* of 1843. It will have an introduction by Sir Charles Gavan Duffy, the general editor of the series. The second volume will be a collection of stories of Elizabethan Ireland, by Mr. Standish O'Grady.

THE next two volumes in the series of "Heroes of the Nations" will be *Henry of Navarre*: and the Huguenots in France, by Mr. P. F. Willert; and *Cicero*: and the Fall of the Republic, by Mr. J. L. Strachan Davidson.

MESSRS. CASSELL & Co. will begin to publish in October, on behalf of the Combe trustees, a popular edition of the Works of George Combe, in shilling volumes. The first volume will be *The Constitution of Man*.

MESSRS. SAMPSON LOW & Co. announce an historical novel by Mr. F. A. Inderwick, Q.C., based on incidents of the Napoleonic war associated with Romney Marsh. The book will be entitled *A Prisoner of War*, and will be illustrated.

MR. WALTER BESANT'S new novel, *The Rebel Queen*, will be published next week, in three volumes, by Messrs. Chatto & Windus.

THE "Pseudonym" volume to appear next week will be, to some extent, a new departure. *The Passing of a Mood*, which gives the title to the book, is one of twenty-one scenes of modern life written by three people—V., O., and C. S. Some treat of what is called the demi-monde, but most are intended to present as pictorially as possible the moods and capricious trains of thought of intellectual people.

MRS. G. S. REANEY, the author of so many children's tales, has recently written a novel appealing to older readers, and treating of moral and social questions. It will be issued, in three volumes, by the new firm of Messrs. Bliss, Sands & Foster, during the first week in October.

MESSRS. HUTCHINSON will publish immediately a novel, in three volumes, by Mr. Fitzgerald Molloy, entitled *An Excellent Knave*.

MESSRS. F. V. WHITE & Co. will publish in the course of the present month the following new novels:—*The Soul of the Bishop*, in two volumes, by John Strange Winter; *The Hunting Girl*, in three volumes, by Mrs. Edward Kennard; and *Not in the Betting*, by Sir Randal Roberts.

CHEAP editions will be published by Mr. Heinemann, of *The Tower of Taddeo*, by Ouida, with eight new illustrations by Mr. Holland Tringham, and of *Kitty's Father*, by Mr. Frank Barrett; and also a revised edition of *The Premier and the Painter*, with the announcement for the first time of Mr. I. Zangwill's name as joint author.

MESSRS. JARROLD & SONS, of Norwich, announce a new uniform edition, at short intervals, of the works of Mrs. Leith Adams (R. S. de Courcy Laffan). The two first volumes of the series will be *Louis Draycott* and *Bonnie Kate*.

THE American firm of Macmillan & Co., who have just moved into new premises at Fifth Avenue, New York, issue a list of new books by American authors, to be published by them during the autumn. Among these American authors we notice the name of Mr. Goldwin Smith, who is represented not only by his Political History of the United States, but also by a collection of translations from the Latin poets, to be entitled *Bay Leaves*. The majority of the other books are scientific treatises (chiefly mathematical and physical) by professors at the numerous American universities. But we may specially mention a book on *American Book-Plates*, by Mr. Charles Dexter Allen, with fifty illustrations.

THE Rev. Frederick Langbridge's *Poems of Home and Homely Life*, of which the original edition of a thousand copies was quickly exhausted, and of which a popular edition has since been sold, is to appear again this season at an intermediate price.

THE "Whitehall edition" of Shakspeare, mentioned in the ACADEMY of last week, will be in twelve volumes, to be sold separately. The editor is Mr. H. Arthur Doubleday. His plan has been to follow, so far as possible, the text of the First Folio; all emendations adopted from modern editors are indicated in notes. The first volume, containing the four earliest comedies, will be published within the next fortnight.

THE following are among the educational announcements of Messrs Blackie & Son:—*Latin Stories*, by A. D. Godley, of Magdalen College, Oxford; *French Stories for Middle Forms*, by Marguerite Ninet; *A French Reader*, by J. J. Beuzemacher; *Text-book of Heat*, by Dr. C. H. Draper; *Students' Introductory Handbook of Systematic Botany*, by J. W. Oliver; *Elementary Hydrostatics and Pneumatics*, by R. Pinkerton, Lecturer in University College, Cardiff; also *Richard II.*, by Prof. Herford; *Julius Caesar*, by A. D. Innis; and *Macbeth*, by E. K. Chambers, in the "Warwick Shakspeare"; and *Julius Caesar* in the "Junior School Shakspeare."

WE understand that Mrs. L. T. Meade retires from the editorship of *Atalanta* after the appearance of the September number, but she will still continue to contribute to its pages.

WE are informed that Mr. Francis Adams was engaged, up to the time of his death, on a review of Egypt and the present situation, from the Egyptian point of view. Mr. Unwin was in recent correspondence with him about this book.

A CORRESPONDENT writes:—

"Are Americanisms, as well as bad French, creeping into English literature? In the current number of *Blackwood's Magazine* I have come across two examples. One is in the novel of provincial life, entitled 'Earls Court,' which, though anonymous, is assuredly not written by an American. Here (p. 355) the Hon. George Colpoys, M.P., is represented as making love thus: 'If you can't say that you love me any just now, say that you will marry me, and try to love me afterwards.' The other is in a review of recent French novels, where (p. 386) we read: 'It is on the back of this luncheon-party that Morgex has with Andouin a conversation destined to bear fatal fruits.' By the way, this latter article is full also of extraordinary translations from the French. It may be enough to mention that a *juge d'instruction* is first called a 'civil magistrate,' and then 'the judge of public instruction.'"

Corrections:—In the ACADEMY of last week, in the review of Cannan's *History of Economical Theories*, p. 188, col. 2, l. 7, for "did not leave out" read "also include"; and in Mr. E. C. Tainsh's letter on "A Study of Tennyson's Poems," p. 195, col. 1, l. 34, for "darkness" read "deariness."

ORIGINAL VERSE.

WRITTEN IN AN ALBUM OF WHICH ALL THE LEAVES WERE OF COLOURED PAPER.

The Album first held sheets of paper white,
Whereon each friend his tribute should indite:
Unstain'd the whiteness of the unprinted leaves,
From which its name the Album still receives.
Adorn'd by no nice arts the volume then,
It gain'd its beauty from each hum'rous pen:
Brilliant the wit which point and colour made,
While softer pathos gave the needed shade.
Now pens are feebler, bards have lost their fire;
Yet shall not all thy comeliness expire.
Album no longer; this mechanic age
Gives thee new beauty in a rainbow page.

FRANCIS M. YGLESIAS.

MAGAZINES AND REVIEWS.

THE *Antiquary* for September seems to have suffered from the dullness of the season. With the exception of Mr. John Ward's paper on the Salisbury and South Wilts Museum, there is hardly anything that will be remembered when the number is laid down. Mr. W. H. St. John Hope's paper on the recent excavations at Silchester cannot be regarded as an exception: it is such a mere sketch. We presume that a detailed account of the interesting discoveries that have been made there during the current year will be given in the *Archæologia*. The "Notes of the Month" both in the foreign and British departments are, as usual, excellent.

NOTES ON TWO RECENT EDITIONS OF WORDSWORTH.

II.—THE COLLATION OF THE TEXT.

In the *ACADEMY* of August 26 there appeared some observations designed to demonstrate the futility of the attempt recently made by an accomplished critic in the pages of the *Athenæum* to extenuate or partially justify the gross inaccuracies of Prof. Knight's chronological work, on the ground that his date-lists must be regarded as being necessarily of a tentative character or—to quote the term actually employed by the kindly apologist—as mere "trial-lists" from the very nature of the case. It was pointed out that this vaguely depreciatory view of the character of the tables finds no support whatsoever from the language used by Prof. Knight himself, who, to judge by the allusions in his Preface and earlier Notes, would seem, for a time at least, to have regarded even his first table with no little complacency, as a bit of work upon which every reasonable precautionary effort had been duly bestowed with the view of insuring its substantial accuracy. It was shown in the next place that the flattering forecast formed by Prof. Knight of the correctness of his chronological work was in truth absurdly wide of the mark—in a word, that so far are the tables from furnishing any just grounds for complacent reflection, that even the second, carefully revised table issued by Prof. Knight in 1885 proves on examination to abound in errors "gross as a mountain, open, palpable"; and, in order at once to illustrate and to reinforce the argument, two several lists were added, each containing numerous examples of a leading kind of error. Having thus to the best of our ability exhibited Prof. Knight's chronological work in its true character—in order to render more salient the contrast which it offers when placed side by side with the virtually flawless work recently given to us by Prof. Dowden—we pass to-day to the second point of contrast between the respective labours of the Scotch and of the Irish professor, viz., that which manifests itself in their several attempts to collate the texts of the numerous successive editions of the poems from 1793 to 1849. Before entering upon this second portion of our subject, however, we must first gather up a few loose threads of our former argument which, in the stress of rapid composition, we either overlooked or designedly dropped for the moment.

The publication of a volume of Selections from their poet's works, made by the members of the Wordsworth Society, furnished Prof. Knight with an excellent opportunity of revising the inaccuracies that persistently survived the (alleged) careful revision of 1885. Accordingly, we do find that, of the blunders enumerated in the two formidable lists given by us on August 26, the following few are silently corrected in that volume:—

1. The publication-date of the sonnet, "To

Toussaint L'Ouverture," is rightly given 1803 (instead of 1807).

2. That of the sonnet, "It is not to be thought of that the Flood," is also corrected from 1807 to 1803.

3. That of the sonnet, "When I have borne in Memory what has tamed," is also corrected from 1807 to 1803.

(These three sonnets first appeared, as a note in the Selections tells us, in the *Morning Post* of 1803.)

4. The publication-date of the poem, entitled "At the Grave of Burns: Seven Years after his Death," is rightly corrected from 1845 to 1842.

5. The publication-date of the sonnet, "Clouds, lingering yet, extend in solid bars," is rightly corrected from 1820 to 1819.

6. The publication-date of the lines, "If thou, indeed, derive thy light from Heaven," is properly corrected from 1836 to 1827.

7. The composition-date of the poem, called, by Dorothy Wordsworth, "The Firgrove," or "The Inscription of the Pathway," is given correctly as 1800 (instead of 1805).*

8. The composition-date of the sonnet, "High is our calling, Friend!" is correctly given as December, 1815 (instead of March, 1815).

9. The composition-date of the lines, "Written on a Blank Leaf of Macpherson's *Ossian*," is correctly given as 1824.

10. The composition-date of the lines, "If thou, indeed, derive thy light from Heaven," is conjecturally given as 1827 (instead of the certainly wrong date 1832).

So far, so good: Prof. Knight has, happily, succeeded in reducing the sum total of his *errata* by ten. This would be a matter for sincere congratulation, if the alterations found in this volume of Selections ended with the ten instances just enumerated. But, unhappily, they do not; and, incredible as it may appear—when we recollect that Prof. Knight had been looking forward to the preparation of that book as a fit opportunity for finally revising the chronological department of his labours—it is yet an indisputable, though a deeply deplorable, fact that the remaining alterations are each and all of them fresh blunders, which Prof. Knight has heedlessly suffered to creep into what it was once fondly hoped would be a brilliant example of editorial accuracy and diligence. It seems, we repeat, scarcely credible, and yet here are the cold facts:—

1. Prof. Knight tells us that "The Old Cumberland Beggar" was first published in 1798. (Correct date 1800.)

2. He tells us that the lines beginning, "I travelled among unknown men," were first published in 1800. (Right date 1807.)

3. He tells us that the lines addressed "To a Highland Girl" were first published in 1815. (Correct date 1807.)

4. He omits to tell us that the sonnet, "O Mountain Stream! the Shepherd and his Cot," was written in 1806 and first published in 1807, thus leaving us to infer that its date (of composition as well as of publication) is properly the same as that of the majority of the Duddon Sonnets, viz., 1820.

5. He gives a curious date for the composition of the "Cuckoo" poem—March 21, 1801-2. By which, we take it, he means March 23-26, 1802, which appears, according to the scanty information at present within our reach, to be the true date of the poem.

Thus, owing to the malign influence of that singular vice of his editorial character—a seemingly invincible aversion from the incessant labour and alert vigilance indispensable to the attainment of a high degree of accuracy in minute questions of date, &c.—Prof. Knight

* The poem was begun in 1800, and lines 1-66 were probably written in that year: before September 1, not on it, as is stated by Prof. Knight. The poem was most likely finished in 1802, while John Wordsworth was still away upon "the joyless ocean."

has actually forfeited one half of the advantage which he would otherwise have gained from the correction of his former errors in this recent volume. After such an exhibition of recklessness in the body of the book, we are not much surprised to find Prof. Knight stating, in the Preface, that the text adopted by the late Matthew Arnold for his famous little volume of Selections was that of the four-volume edition of 1832. The reader will find a true account of Matthew Arnold's text in a review of Prof. Dowden's edition of Wordsworth published in the *Athenæum* of August 12.

And now we must pass on to the second branch of our subject, which is a comparison of the work done by Prof. Knight with that accomplished by Prof. Dowden in the direction of text-collation.

Prof. Knight has not left us in any difficulty or uncertainty regarding his claims in this matter. On the very first page of his Preface to the Poetical Works he says:—

"All the changes of text adopted by the poet in the successive editions of his works will be given in footnotes, with the precise date of these changes."

And again (Preface, p. lviii.), he says:—

"Wordsworth did not always alter his text for the better. Every alteration, however, whether for the better or for the worse, is here printed in full."

And again (Preface, p. xlviii.)

"The text adopted is . . . that which was finally sanctioned by Wordsworth himself, in the last edition which he revised. But, as every variation from this final text occurring in the earlier editions is given in footnotes, it may be desirable to explain," &c.

(The italics in the first and second of these quoted passages are ours. Those in the third are Prof. Knight's.)

From these passages, and others of like import, we gather that Prof. Knight claims to supply in his footnotes an absolutely full and complete list of the various alterations introduced from time to time, according as each successive edition appeared, by the poet himself into the text of the poems. Prof. Dowden on the other hand (Preface to Aldine Edition of Wordsworth's Poems, p. xiii.) expressly forewarns us that in his collation of the texts he does not aim at exhaustiveness, and promises to give us merely a large selection from the various readings of editions prior to 1849. Here, however, we may say that Prof. Dowden is somewhat better than his word; for, if we except the "Excursion," and the two poems published in 1793, we may confidently assert that no variation possessed of even the very slightest interest for the curious investigator of such matters has been passed over by Prof. Dowden. So far as the lyrical poems are concerned, Prof. Dowden's collation is virtually exhaustive; and it is chiefly, if not solely, in the case of the lyrical poems that the study of Wordsworth's alterations and fluctuations of text possesses interest and value for the student. If however Prof. Dowden has performed works of supererogation in this particular direction, Prof. Knight, on the contrary, has fallen lamentably short of the rash pretensions which he quite gratuitously announced at the outset of his work. Some considerable time before the first volume of Prof. Knight's edition of the Poetical Works was produced, there appeared in the *Contemporary* an article from the pen of Prof. Dowden on the subject of the variations in the text of Wordsworth's poems. The article in question is, we need hardly say, of the very greatest interest and importance to every student of Wordsworth; in fact, some acquaintance with it is absolutely indispensable to those who desire to obtain a clear insight into the principles underlying Wordsworth's

manipulation of his text. In the natural course of the argument pursued in Prof. Dowden's article, several typical examples are quoted of the more remarkable changes introduced for one reason or another by the poet into his text. But strange to say, from beginning to end of Prof. Knight's eight volumes, there never once occurs the very slightest allusion to this admirably instructive and suggestive essay upon the subject which holds so prominent a place in his notes. Nor is this all: regard for truth compels us to add that, of the typical instances of text-variation quoted in Prof. Dowden's article, several—and these not the least important—are, notwithstanding his large promises of an exhaustive collation of the text, simply altogether ignored by Prof. Knight. I write away from home and have not the text in question at hand for reference; but I have distinctly within recollection the following instances of an altered text, adduced by Prof. Dowden, and utterly disregarded by Prof. Knight:—

1. The opening line of the poem entitled "Rural Architecture" was altered in the edition of 1827 from, "There's George Fisher, Charles Flemming, and Reginald Shore" to, "From the meadows of *Armath* on *Thirlmere's* wild shore"; but owing to the combined efforts of Dorothy Wordsworth and Barron Field, the original reading was restored in the following edition, that of 1832.

2. The third line of the poem entitled "Personal Talk," originally (1807) ran: "About friends, who live," &c.—a reading which impaired the metre. This was altered in the edition of 1815 to the present reading, "Of friends, who live," &c.

3. The 56th line of the poem entitled "The Brothers" originally ran, "And, while the broad green wave," &c. This reading was retained from 1800 to 1836, that is, through eight successive editions; in 1843 (1842?) it was altered—with the view of enhancing the accuracy of the description—to, "And, while the broad blue wave," &c.—a reading which has been retained ever since.

4. In the third stanza of "The Female Vagrant," as originally published in the *Lyrical Ballads* of 1798, the seventh line ran thus: "The cowslip-gathering at May's dewy prime." In 1820 "May" became "June," for the same reason that led the poet to alter two lines of "The Oak and the Broom" which at first ran thus—

"The Spring for me a garland weaves
Of yellow flowers and verdant leaves,"

to their present shape—

"On me such bounty Summer pours
That I am cover'd o'er with flowers (1815);

and also brought about the alteration of the lines in the same poem—

"That instant brought two stripling bees
To feed and murmur there"—

to the version introduced into the edition of 1815 and subsequently retained—

" two stripling bees
To rest, or murmur there;”—

the object of all these changes being the same in each case, viz., the attainment of a stricter accordance with the facts of natural history. Not one of these four instances of text-variation is noticed by Prof. Knight; nor does he record the second of the two instances just quoted from "The Oak and the Broom." It should be added that the examples now given from Prof. Dowden's paper derive their main interest from the connexion in which he introduces them to our notice; and that there are several other instances brought forward in his paper, and overlooked by Prof. Knight, which cannot now be recalled to mind. But, to resume the course of the argument—it will readily be understood with what surprise the writer first observed these proofs of Prof. Knight's oversight, and with what heightened interest he entered upon a careful examination of the entire body of the textual foot-notes. The result of that examination he must now endeavour as concisely as possible to put before the reader.

Prof. Knight's collation of the text of the poems fails in two respects. In the first place,

it fails through its incompleteness, altogether omitting (as it does) to notice a very large proportion of the alterations introduced by the poet into his text; and, secondly, it fails owing to the careless and imperfect fashion in which such alterations as have been recorded are entered in the foot-notes. With regard to the omissions, it must suffice to give a few examples of the more prominent ones, the subject being altogether too large for us to do more than just touch upon the fringe of it. Of the poems of volume ii., then, three are printed without anything whatever in the shape of a footnote being added, so that the reader inevitably concludes that in these instances, at least, the text has remained unaltered from the very first. But in truth, these three poems, "Ellen Irwin," "The Song of the Wandering Jew," and the poem beginning, "It is no Spirit who from Heaven hath flown," have each of them been subjected to extensive and repeated alterations; while "The Song of the Wandering Jew" in particular has been enlarged by the addition of some, and altered by the transposition of others, of its seven stanzas. Again, in the footnotes to the twenty-five stanzas (225 lines) of "Guilt and Sorrow" (vol. i.) which were published prior to 1842, there are seventeen omissions (not to speak of nine misprints and eleven wrong dates!); in the "Idiot Boy" (vol. i.) there are sixteen omissions, with one wrong date; in "The Thorn" (vol. i.) there are twelve omissions, one misprint, and one wrong date. In "Peter Bell" (vol. ii.) there are at least thirty-five omissions, together with three or four blunders of various kinds; nay, even in the footnotes to the "Remembrance of Collins," a short poem of three eight-line stanzas, Prof. Knight has contrived to make three omissions, together with an omission in the title and a misprint. Altogether, the omissions in vol. ii. amount to more than one hundred and ninety, to which must be added some five-and-forty errors of a miscellaneous character. So much for the omissions, pure and simple, in Prof. Knight's textual work. We must now briefly notice the inaccuracies and imperfections that detract so largely from the value of the partial collation made by him.

Among the various flaws which deface Prof. Knight's textual notes, the first we shall notice consists of a partially-quoted variation, abruptly curtailed in such wise as to leave now the sense, now the metre, halting and incomplete. An example will best illustrate our meaning. The fourth stanza of the address "To the Sons of Burns" opens thus:

"For honest men delight will take
To spare your feelings for his sake,
Will flatter you," &c.

This is the reading adopted in 1843. In the footnote sundry earlier versions are given, among the rest that found in the edition of 1820, as follows:

"For their beloved Poet's sake
Even honest men delight will take."

It is manifest that this quotation is incomplete; for if these two lines be substituted for the corresponding two adopted in 1843, the sense and the grammatical construction of the sentence will halt. The difficulty is very simply obviated by supplementing the version of 1820 as quoted by Prof. Knight, thus:

"For their beloved Poet's sake
Even honest men delight will take
To flatter you," &c.

The following examples may here be given of a similar unintentional curtailment of the variation. The omitted words, which are required for the due filling up of the hiatus, are here given in brackets:

1. "Let, with bold adventurous skill,
Others thrud the polar sea;
[Build a pyramid who will—]"—vol. ii., p. 274, note 3.

2. "In such a vessel [ne'er before]
Did human creature leave the shore"—
vol. ii., p. 372, note 2.
3. "[. . . then did he cry]
 . . . most eagerly—"—vol. ii., p. 377,
note 1.
4. "[James pointed to its summit
And told him that he there," &c.—vol. ii.,
pp. 120-1, note 3.
5. "And with a wallet o'er my shoulder slung,
A nutting-crook in hand, [I turned my
steps—]"—vol. ii., p. 59, note 2.
6. "And there she sang tumultuous songs,
By recollection of her wrongs,
[To fearful passion roused—]"—vol. ii.,
p. 95, note 1.
7. " . . . for midway in the cliff
It had been caught, and there [for many
years]"—vol. ii., p. 122, note 3.

The reader will notice that these examples are all taken, for convenience sake, from volume ii. of the Poetical Works; and this will naturally suggest to him the frequency with which this particular class of blunder occurs throughout Prof. Knight's volumes. It must, however, be observed that the inaccuracy and carelessness of the editor reach their highest point in vol. ii. Vols. iii. and iv., although by no means free from errors, nevertheless show a great improvement upon vols. i. and ii.; and the later volumes are still more exempt from faults of carelessness.

But, to proceed with our examination. The next blunder we shall notice is that which consists of printing in the footnote, instead of the variation meant to be given, the very reading exhibited in the text above! This, strange to say, is an occasional form of mistake in Prof. Knight's earlier volumes. The following examples must suffice:—

1. " . . . this glorious feat" ("act")—vol. ii., p. 178, note 4.
2. "A slighted child . . ." ("the")—vol. ii., p. 87, note 1.
3. " . . . for around that boisterous brook"
("beside")—vol. ii., p. 125, note 1.

Over and above these two classes of blunder, we find five or six instances where Prof. Knight has gone to the trouble of inventing a reading which has no existence in any of the numerous texts extant! Thus we find him printing the 32nd line of the first canto of "The White Doe of Rylstone" according to a purely imaginary version, thus:

"Look again, and they are all gone"—

and appending thereto a footnote to the effect that this (imaginary) version was introduced into the edition of 1820, the original reading (1815) having been " . . . all are gone." In fact, the line has never been altered, and has always run thus:

"Look again, and they all are gone."*

Such instances, however, are too few to be taken seriously into account. But a fruitful source of error exists in the rule observed by Prof. Knight of affixing the date in small-sized figures to every one of the various readings quoted in his footnotes. Whether they are editorial blunders or simply slips on the part of the printer which have escaped the eye of the proof-reader, it is impossible to say; but it is a fact that scores of these minutely printed

* It may, nevertheless, be as well to refer to the following two examples of a like purely imaginary variation. Line 21 of the poem entitled "Gipsies" runs as follows: "Regard not her—oh! better wrong and strife." Here Prof. Knight tells us that ed. 1827 exhibits the version: "Regard her not—oh! better," &c., whereas, in fact, ed. 1827 agrees with all the edd. Again, Prof. Knight gives "Within this nook the lonesome bird" as the version of line 14 of "The Danish Boy" given in ed. 1827, whereas this ed. agrees with edd. 1832 and 1836 in reading, "within this lonesome nook the bird," &c.

dates are at variance with the truth. In some few instances the circumstances strongly suggest that the error is simply due to the printer; but there are far too many others in which the suggestion is just the other way, and points unmistakably to the writer of the footnote. For example, the last line of the familiar sonnet entitled "Admonition" ("Well may'st thou halt—and gaze with brightening eye") ran originally as an Alexandrine, thus:

"On which it should be touch'd, would melt and melt away."

Prof. Knight's footnote informs us that the Alexandrine was altered to its present shape (an ordinary five-beat line) in 1827. This statement, however, is untrue. The Alexandrine is preserved unaltered in the edition of 1827, and reappears in the editions of 1832 and 1836-7 as well. It was not until Wordsworth was preparing his sonnets for publication in a separate volume that he saw fit to cut down the Alexandrine to a uniform length with the remaining lines of the sonnet. This volume appeared in 1838, which, accordingly, is the date that should properly stand in Prof. Knight's footnote, in lieu of 1827. The two dates are so very dissimilar in appearance that it is impossible to suppose that the occurrence of 1827 in the footnote is due to a misreading of the editor's MS. on the part of the printer. We are therefore left to infer that the said "1827" is simply the handiwork of that indolence and irresponsibility which, as we saw before, we have only too good reason to regard as the leading traits of Prof. Knight's editorial character.

In the foregoing observations we have not even touched upon one important shape occasionally taken by Prof. Knight's editorial misdoing: namely, a disregard of the duty of placing on record every instance of the insertion, excision, or transposition of an entire stanza. A signal example of this form of negligence occurs in vol. iii., where the "Ode to Duty" is printed according to the latest revised version of 1849-50, without a word being added in the footnotes regarding the remarkable stanza found in ed. 1807, but wanting in all the subsequent editions. Another instance of similar negligence will be found on page 318 of vol. ii., where the third stanza of the poem "To the Daisy," beginning, "Bright flower! whose home is everywhere," is given without any intimation that it was excluded from edd. 1827 and 1832. Again, on page 274 of the same volume, the stanza beginning, "Drawn by what peculiar spell," is duly printed in its rightful place as the sixth stanza of the second poem, "To the small Celandine," without ever a hint in the footnotes of any variation in the wording of lines 3-6, or of the transposition of the entire stanza from the first poem (in which it stood on its original appearance in 1836, and subsequently in 1843) to its present position in the second poem to which it was transferred in 1845. But perhaps the gravest of Prof. Knight's shortcomings in this kind are the omissions he has been guilty of in his footnotes to the poem of "Ruth." So excellent, indeed, is the illustration which his treatment of this poem affords of the characteristic flaws of his editorial work, that I will not offer any apology for running through his footnotes *seriatim*.

1. Stanza 1., ll. 3, 4.

"And Ruth, not seven years old,
A slighted child, at her own will." (1802.)
Here the footnote simply repeats the reading of the text overhead, instead of giving the following variation:

And so, not seven years old,
The slighted child. . . . (1800)

2. Stanza 2. Prof. Knight errs in saying "This stanza is not in edition of 1800." The stanza appears in every edition of the poem from 1800

onwards. On the other hand, stanza 3 is *not* in the edition of 1800—a fact which Prof. Knight omits to record.

3. Stanza 2, ll. 2, 3.

"And music from that pipe could draw
Like sounds of wind and floods—"
This is the reading of ed. 1836, and all subsequent edd.; edd. 1800-1832 read:

"And from that oaten pipe could draw
All sound of winds," &c.—

a variation which is ignored by Prof. Knight.

4. Stanza 5, ll. 2, 3.

"But no! he spake the English tongue,
And bore a soldier's name."
This is the reading of ed. 1836. Edd. 1800-1832 read, "Ah no!"; and edd. 1800, 1802 give "bare," instead of "bore," in line 2—both variations omitted by Prof. Knight.

5. Stanzas 10-11. We now come to a place in the poem which gave its author infinite trouble. Wordsworth's repeated handlings of this portion of the narrative, and his fluctuations between the various methods of relating it adopted by him at different times, form an admirable illustration of the extreme difficulty which he always experienced in telling a plain story. We proceed to quote Prof. Dowden's account of the textual changes:

"Between stanza 10 and stanza 11 appeared seven stanzas in 1802, of which four were new, and three were transposed; the three transposed stanzas being those now 22nd, 23rd, and 24th. Of the four stanzas which were new in 1802, two have been retained—now the 28th and 30th—and two were omitted in all editions after 1805. These omitted stanzas appeared respectively as first and last of the seven stanzas inserted in 1802 between the present stanza 10 and stanza 11; they are as follows: Stanza 11 of ed. 1402:

"Of march and ambush, siege and fight,
Then did he tell: and with delight
The heart of Ruth would ache;
Wild histories they were, and dear;
But 'twas a thing of heaven to hear
When of himself he spake."

"Stanza 17 of 1802:

"It is a purer better mind:
O Maiden innocent and kind
What sights I might have seen!
Even now upon my eyes they break!
And he again began to speak
Of lands where he had been."

"The order of the seven inserted stanzas of 1802 was: (1) 'Of march,' &c., (2) 28, (3) 22, (4) 23, (5) 24, (6) 30, (7) 'It is a purer,' &c. When shifting stt. 22, 23, 24, and changing them from *narrative to dramatic*, 'he' and 'his' became 'I' and 'my'; the other changes in these stanzas will be noted presently. We now come to the treatment, in 1805, of the insertion between st. 10 and st. 11. Stanzas 22, 23, 24 resumed the position which they occupied in 1800, and now occupy; a new stanza, now st. 29, was written; and the order in 1805, was (1) 'Of march,' &c., (2) 28, (3) 29, (4) 30, (5) 'It is a purer,' &c. In 1815, the inserted five stanzas of 1805 altogether disappear. In 1820, stanzas 28, 29, 30 reappear, and in their present position. Stanza 39 was added in 1802, so that in 1800 'Ruth' contained 38 stanzas; in 1802, 44; in 1805, 45; in 1815, 40; in edd. 1820-1849, 43 stanzas."

Will it be believed that of all this complicated shifting, introducing, cancelling, and restoring of stanzas Prof. Knight has not one word to say! He tells us indeed that st. 39 was not in ed. 1800; but there his information ceases: and when he says (p. 93, note) of the 28th, 29th and 30th stanzas, "this and the next two stanzas do not occur in edd. 1800 to 1815," he shows his absolute ignorance of the alterations and additions made in edd. 1802 and 1805. We are unwilling to characterise Prof. Knight's treatment of this portion of "Ruth," as it deserves to be characterised. We will, therefore, leave the reader to "put a name to it," as we say in Ireland, and proceed with our examination of the footnotes.

6. Stanza 15, l. 2 "Fond thoughts . . ."

This is the reading of edd. 1832-1849; edd. 1800-1827 read "Dear thoughts," a reading omitted by Prof. Knight.

7. Stanza 17, l. 2, "The wakeful Ruth. . ."

This is the reading of edd. 1820-1849; edd. 1800-

1815 read, "Sweet Ruth alone," a reading overlooked by Prof. Knight.

8. Stanza 23, line 1. "Nor less, to feed voluptuous thought." This is the reading of edd. 1805-1849. Ed. 1802 reads "unhallowed thought," overlooked by Prof. Knight.

9. Stanza 24. This entire stanza appears in ed. 1802 in a totally different shape from that it wears in edd. 1805-1849. Space does not admit of its being copied out *in extenso*. The version of 1802 is wholly omitted by Prof. Knight.

9. Stanza 25, line 1. "But ill he lived" (edd. 1805-1849). "Ill did he live" (ed. 1802 only: omitted by Prof. Knight).

10. Stanza 28, l. 5. "When I, in confidence and pride" (edd. 1805; 1843-1849). "When I, in thoughtlessness and pride" (ed. 1802); "When first, in confidence and pride" (edd. 1820-1836); the two latter readings are omitted by Prof. Knight.

10. Stanza 30. Prof. Knight gives two versions of this stanza, but he omits the version of ed. 1802—too long to quote here.

11. Stanza 33. In giving the ed. 1820 version of the latter half of this stanza Prof. Knight omits the last line, "To fearful passion roused," to the utter destruction of the sense of the passage.

12. Stanza 39, ll. 1, 2. Prof. Knight omits the following (ed. 1802) version of these lines:—

"The neighbours grieve for her, and say
That she will, long before her day," &c.

So much for Prof. Knight's collation of the text of "Ruth." We must leave the reader to judge how far such a commentary is likely to assist him in gaining a clear notion of Wordsworth's mode of handling his text. This paper has already reached so great a length, that we cannot now do more than counsel him, as earnestly as we can, to betake himself, not to Prof. Knight's edition, but to Prof. Dowden's, if he wants to learn anything of the perplexing and intricate changes and transpositions to which so many of the poems have been subjected by their author. In Prof. Dowden's textual work, the lynx-eyed critic of the *Athenaeum* detected just one flaw; and, curiously enough, that flaw occurs in the notes to "Ruth." Prof. Dowden gives "she grew," in one place, where he should have given, "grew up"—not a very grave error, after all. More power to the critic for his vigilance in despoiling the error—he must pardon the writer for indulging in another Hibernicism—and more power, too, to Prof. Dowden, whose work is able to withstand so successfully the fierce fire of an expert's criticism. What the present writer has written regarding the two recent annotated editions of Wordsworth he has written not to gratify any personal feeling towards either editor, but simply for the sake of the student and in the interest of English scholarship, wherein the maintenance of a high standard of accuracy must needs be a matter of deep concern to each and all alike.

In conclusion, whether Wordsworth was or was not an artist in words, I shall not take upon me to decide. Assuredly, he was not an artist in words, in the sense in which the late Poet Laureate may be said to have been one. In portraying his subject, Tennyson laid on layer after layer of colour, clothing it with a thousand rainbow hues to the frequent beclouding and obscuring of the outline. Wordsworth, on the other hand, employed a method the very reverse of that adopted by Tennyson. His desire was to present the reader of his poetry with "pure form nakedly displayed"; and to that end he worked with as few strokes and as little colour as possible, adding only such detail as was required for the due projecting of the object to be delineated. In a word, Wordsworth's method was largely classical, while Tennyson's was romantic. But, although Wordsworth's diction may seem to some readers occasionally cold, colourless, and jejune, the poet himself was undoubtedly a

diligent student of words, in the largest sense of that term.

"I can say without vanity"—he once observed to the late Bishop of Lincoln—"that I have bestowed great pains on my style, full as much as any of my contemporaries have done on theirs. I yield to none in love for my art. I, therefore, labour at it with reverence, affection, and industry. My main endeavour, as to style, has been that my poems should be written in pure intelligible English. Lord Byron has spoken severely of my compositions; however faulty they may be, I do not think that I ever could have prevailed upon myself to print such lines as he has done; for instance—

'I stood at Venice on the Bridge of Sighs,
A palace and a prison on each hand.'

... Shelley is one of the best artists of us all—I mean in workmanship of style."

Readers of Prof. Knight's *Life of Wordsworth* will recollect how heartily the poet enters upon the discussion of various questions of style with his friend (Sir) W. R. Hamilton, how vehemently he protests against the unscrupulous liberties taken with the language by so many writers of verse, and how eagerly he insists that the logical faculty has infinitely more to do with poetry than the young and the inexperienced, whether writer or critic, ever dreams of. Again and again he impresses upon his correspondent that "style is, in poetry, of incalculable importance." And, indeed, there can be no doubt that, of the various exercises that have been devised from time to time for the attainment of a clear and compact poetic style, there is not one which more effectively combines enjoyment with instruction than that recommended (if we recollect aright) by the late Mr. J. R. Lowell—the deliberate disintegrating and taking asunder of one of the Sonnets, or a bit of the "Excursion" or of the "Prelude," with the object of gaining an accurate knowledge of the fashion in which Wordsworth builds up the stately edifice of his philosophic verse. In attaining this object, the study of the variations introduced by the poet into the successive editions of his works may frequently contribute valuable aid; and for this reason, no less than for the light which they often throw upon the character—the proclivities and the aversions—of their author, the study of them may be warmly recommended.

T. HUTCHINSON.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BOHM, W. *Englands Einfluss auf Georg Rudolf Weckherlin*. Leipzig: Fock. 1 M. 25 Pf.
ISCHER, R. *Johann Georg Zimmermann's Leben u. Werke*. Bern: Wyss. 5 M.

THEOLOGY, ETC.

- BURER, S. *Agadischer Commentar zum Pentateuch, nach Handschrift aus Aleppo zum 1. Male hreg.* Wien: Lippe. 3 M.
GRANT, H. *Emendationes in plerisque sacre scripturae veteris testamenti libris*. Editio W. Bacher. Fasc. II. *Ezechielis et XII. prophetarum libros, necnon psalmorum (l.—xxx.) et proverbiorum (l.—xxii.) partes continens*. Breslau: 7 M. 50 Pf.
HAPPEL, J. *Der Eid im Alten Testament, vom Standpunkte der vergleich. Religionsgeschichte aus betrachtet*. Leipzig: Friedrich. 2 M.

HISTORY, ETC.

- BINTERIM u. MOOREN. *Die Erzdiocese Köln bis zur französischen Staatsentwüfung*. Neu bearb. v. A. Mooren. 2. Bd. Düsseldorf: Voss. 10 M.
FISCHER, G. A. *Schloss Burg an der Wupper, die Burgen d. Mittelalters u. das Leben auf denselben*. Barmen: 2 M.
GRADL, H. *Geschichte des Egerlandes (bis 1437)*. Prag: Dominicus. 10 M.
HATTNER, F. *Die römischen Steindenkmäler des Provinzialmuseums zu Trier m. Anschluss der Neumagener Monumente*. Trier: Lintz. 4 M.
MÜLLER, E. F. v. *Beiträge zur Heimatkunde des Kantons Bern deutschen Theils*. 6. Hft. 1. Thl. Das Seeland. Bern: Wyss. 2 M. 40 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BARTHEL, M. *Die Medicin der Naturvölker*. 6. Lfg. Leipzig: Grieben. 1 M. 50 Pf.

- DEICHMANN, C. *Das Problem des Raumes in der griechischen Philosophie bis Aristoteles*. Leipzig: Fock. 2 M. 50 Pf.
HARTMANN, E. v. *Kants Erkenntnistheorie u. Metaphysik in den vier Perioden ihrer Entwicklung*. Leipzig: Friedrich. 4 M.
SEGALL-SOCCOLI, I. *Zur Verjüngung der Philosophie*. 1. Reihe. Berlin: Duncker. 5 M.

PHILOLOGY.

- GRUENBERG, A. *De Valerio Flacco imitatore*. Berlin: Heinrich. 2 M. 40 Pf.

CORRESPONDENCE.

"RAPE AND RENNE" IN CHAUCER.

Cambridge: Sept. 4, 1893.

The phrase "rape and renne" in Chaucer's Canon's Yeoman's Tale, G. 1422, has never been satisfactorily explained. I attempted an explanation once on lines suggested by Mr. Wedgwood; but I now give it up. The passage is as follows:—

"Ye shul nat winne a myte on that chaffare,
But wasten al that ye may rape and renne."

Stratmann quotes the phrase s.v. *rape*, to hasten; and as the phrase stands, it seems to mean—"all that ye can hasten and run." If we mentally add "away with," we get a sort of sense, and, probably, the sense which Chaucer attached to it.

But, just as Chaucer uses "word and ende" for "ord and ende," he here uses a popular form of an older obsolescent phrase. "Rape and renne" will not do, because both are intransitive verbs; in the older phrase, both verbs were transitive, as is essential to the sense.

The older phrase is indicated in Atkinson's Cleveland Glossary, s.v. *rap*; but the clue is not fully worked out. It is preserved in the Trinity MS. of the Ancien Riwle, p. 128, where we find "repen and rinen" as a variant of "arepen and arechen"; see *Arepen, Arechen, Arinen* in the New English Dictionary. *Repen* is the A.S. *hrepian*, to handle; and *rinen* is A.S. *hrinan*, to touch, attain to; cf. *raffen* in Kluge. Hence, "repen and rinen" means "lay hands upon and catch hold of," or, briefly, "handle and touch." Substitute this phrase for Chaucer's "rape and renne," and the complete and exact sense appears. It so happens, by chance, that *rape* and *repe* are from the same root; this assisted the confusion. Still later, "rape and renne" became "rap and rende" (Palsgrave); or "rap and ran" (Ihre).

The form *rinen*, when little understood, easily passed into *rinnen*, the equivalent of *rennen*. Note that, in the Ancien Riwle, the whole phrase is given; foxes (we are told) draw into their holes "al thet heo muwen repen and rinen."

WALTER W. SKEAT.

JARVIS'S TRANSLATION OF "DON QUIXOTE."

Oxford: Aug. 30, 1893.

On October 8, 1892, a letter of mine appeared in the ACADEMY under the title of "The Pseudo-Smollett." In that letter I drew attention to the fact that the "Tobias Smollett," who was affirmed by certain publishers to be the translator of the "Adventures of Gil Blas," as issued by them, was not the Tobias Smollett known to the students of English literature, but a Mr. Benjamin Heath Malkin, whose purpose was "to produce a more easy and spirited transcript of the original" of Le Sage.

May I be allowed to draw attention to another book, issued by certain publishers, which purports to be the work of a man of letters of the eighteenth century, the friend of Pope and Warburton, but is really the product of some anonymous scribe of the Victorian age?

I have before me a copy of a book, recently published by George Routledge & Sons, which

bears on its title-page the following announcement, "Adventures of Don Quixote de la Mancha, translated from the Spanish of Miguel de Cervantes Saavedra by Charles Jarvis." It forms No. 35 of the series they are issuing, entitled "Sir John Lubbock's Hundred Books." It is really the same book as the one brought out by the same publishers many years ago in their "Standard Library." Messrs. Routledge issued this same book in another form in 1885 in "Morley's Universal Library" (No. 24). That edition contains an Introduction by Prof. Henry Morley, with remarks on the translators of *Don Quixote*. He seems to be under the impression that he is editing the authentic work of Jarvis. At the Bodleian I have also seen copies of three editions of *Don Quixote*, issued by three distinct firms of London publishers, each purporting to contain the translation of Charles Jarvis, and each as a matter of fact containing a translation identical with that published by Routledge. The names of the publishers are as follow: Willoughby & Co., 1852, F. Warne & Co., 1866, and Ward, Lock & Co., 1880 ("carefully revised and corrected").

The fact is, that these modern editions of *Don Quixote* which bear the name of Charles Jarvis on the title-page do not give the public a translation which has any proper claim to that designation. This may be seen by comparing a specimen passage, taken from the original edition of "Jarvis's *Don Quixote*," published in London by J. & R. Tonson and R. Dodsley, MDCCXLII., with its equivalent as it appears in the Jarvis editions mentioned above. Let us take, for instance, the following passage from the Spanish, and see how the original has been rendered by the two Charles Jarvis's respectively:

"Dejamos al gran gobernador enojado y mohino con el labrador pintor y socarrón, el cual industriado del mayordomo, y el mayordomo del Duque, se burlaban de Sancho; pero él se las tenía tías a todos, magüera tonto, bronco y rollizo; y dijo a los que con él estaban y al doctor Pedro Recio, que como se acabó el secreto de la carta del Duque había vuelto a entrar en la sala: ahora verdaderamente que entiendo que los jueces y gobernadores deben de ser o han de ser de bronce para no sentir las importunidades de los negociantes, que a todas horas y a todos tiempos quieren que los escuchen y despachen, atendiendo solo a su negocio, venga lo que viniere; y si el pobre del juez no los escucha y despacha, o porque no puede, o porque no es aquel el tiempo diputado para darles audiencia, luego le maldicen y murmuran, y le roen los huesos, y aun le deslindan los linajes." (*Don Quijote*, Parte II., cap. xlix.)

Charles Jarvis.

"We left the grand governor moody and out of humour at the knavish picture-drawing peasant, who, instructed by the steward, and he by the duke, played off *Sancho*; who, maugre his ignorance, rudeness, and insufficiency, held them all tuck, and said to those about him, and to doctor *Pedro Recio*, who, when the secret of the duke's letter was over, came back into the hall: I now plainly perceive, that judges and governors must or ought to be made of brass, if they would be insensible of the importunities of your men of business, who, being intent upon their own affairs alone, come what will of it, at all hours, and at all times, will needs be heard and dispatched; and if the poor judge does not hear and dispatch them, either because he cannot, or because it is not the proper time for giving them audience, presently they murmur and traduce him, gnawing his very bones, and calumniating him and his family" (vol. ii., p. 253).

The Routledge Jarvis.

"Never was the great governor more out of humour than when we left him, from the provocation he had received from the knave of a peasant, who was one of the steward's instruments for executing the duke's projects upon *Sancho*. Nevertheless,

simple, rough, and round as he was, he held out toughly against them all; and, addressing himself to those about him, among others the Doctor Pedro Rezio (who had returned after the private despatch had been read). 'I now plainly perceive,' said he, 'that judges or governors must or ought to be made of brass, to endure the importunities of your men of business, who intent upon their own affairs alone, will take no denial, but must needs be heard at all hours and at all times; and if his poor lordship does not think fit to attend to them, either because he cannot or because it is not a time for business, then, forsooth, they murmur and peck at him, rake up the ashes of his grandfather, and gnaw the very flesh from their bones.'

If anyone will take the trouble to compare the two versions with the original, taking for this purpose any chapter indiscriminately, he will not be in much doubt. I fancy, as to which of the twain is the better, whether in regard to accuracy of rendering, or in regard to the character of the English style. The authentic Jarvis represents the Spanish closely and concisely, and writes respectable English of the early half of the eighteenth century. The "Jarvis" of the Victorian age supplies us with a version which has but little remaining of the praiseworthy characteristics of eighteenth century prose, and which is a somewhat loose rendering of the Spanish of Cervantes. But the comparative merit of the two versions is not the question. My purpose in sending you this note is to warn an unsuspecting public that the *Don Quixote* which is now issued by certain publishers as the translation of "Charles Jarvis" is a very different book from the "Jarvis's *Don Quixote*," which first appeared in 1742.

A. L. MAYHEW.

"SHOULD" AS SIGN OF THE PERFECT TENSE IN NARRATIVE.

Yattendon, Newbury: Aug. 26, 1893.

I beg to offer the subjoined remarks to your readers.

(1) Some years ago I found myself in company with a London tradesman, who narrated to me a long story which he had read in a book. I was surprised at his constantly using *should* for *did* in his narration. Instead of "Then he *did* so and so, and then he *ran*," he said, "Then he *should* do so, and then he *should* run." Also he asked me this question, "Did you ever hear, sir, what Bismarck *should* say, when he heard that the Crimean War was declared?" The idiom which puzzled me was evidently quite familiar to him; and it seemed to me that it differed from the simple past tense by containing a sort of appeal to the hearer's attention, or challenge of his surprise.

(2) Some one to whom I told this suggested that this *should* was precisely similar to its use in the common expression, "And then what *should* he do but . . .," or, "Whom *should* I see but so and so?" where it seems to have just this force.

(3) I have looked out for its occurrence in literature, and the following passage seems a genuine example. It is in Lord Herbert's *Life of Henry VIII.*, 1649, pp. 110, 111:

"I find that the Duke of Buckingham . . . did under his own hand declare . . . the passages betwixt him and Hopkins in this manner: that is to say, that the summer before our king made warre in France, Hopkins sent for him . . . etc. . . howbeit, that Hopkins said nought to him; yet that himselfe came the next Lent; where in shrift, the said Monke told him that . . . etc. . . and that Hopkins demanding afterward, what children the king had had, he told the number; and that Hopkins *should* say thereupon, I pray God his issue continue, etc. . . Also that (another time) he came to Hopkins . . . and that Hopkins asked who he was, and thereupon *should* say, that some of his blood or name *should* prove great men;

and that after this Hopkins *should* send to the Duke, etc. . .

(4) There is a narrative use of *should* to be distinguished from this, i.e., where it is used as we use *would*. This is frequent in Bunyan's *Grace Abounding*, e.g., "Also I *should* at these years be greatly afflicted," &c., i.e., I would be, or I used to be.

(5) There are cases where it is difficult to decide which of these two is intended. A passage in Young's translation of Montemayor's *Diana* (1598, p. 8) seems to belong to the former class. "She *should* then be musing on her solitary and sorrowful life" seems to mean—I wish you to understand that she was then, &c. The following from Sarah Fielding's translation of Xenophon's *Memorabilia* (p. 24) might be either:

"It being a thing well known among the people that Socrates *should* declare (that) his genius gave him frequent intimations of the future."

As I have met with no one acquainted with this idiom, I should be glad to appeal to your readers for an account of it. It would be a satisfactory explanation that it was a subjunctive mood introduced by the involved grammar consequent on a narration within a narration; but this seems not to cover the examples.

R. B.

AN UNPUBLISHED BASQUE DICTIONARY.

Azpeitia: Aug. 31, 1893.

In the first volume of the *Euskal-Erria*, mention is made of a Basque Dictionary, by Aizpitarte, which has never been printed. Though Prof. Julien Vinson says nothing about it in his valuable Basque Bibliography—nor of the printed works in Guipuzcoa by the same author (including a History of Guipuzcoa), which were bought by Prince L.-L. Bonaparte from the publisher (Pablo Martinez, of Azpeitia) who is still living—yet the Dictionary has not been lost. The author's family gave it to the well-known Basque scholar, Father J. T. de Arana; and he, in his turn, presented it to the Convent of Loyola, where, by permission of the Rector, it was this afternoon brought down for my inspection by the Rev. Ramon Vinuesa.

The title, which is in a recent hand, runs thus:

"1785. Dicionario Bascongado con cerca de cuarenta mil voces, segun las dejó coleccionadas el año de 1785 su autor D. José Maria de Aizpitarte, socio de la ilustre Sociedad Bascongada de los Amigos del País. Es el original del autor que consta de 1632 paginas."

It is bound in white parchment. The words are classed according to their initial letters, but otherwise there is no alphabetical order. No authorities or localities are cited. The definitions, which are in Spanish, consist as a rule of one word only. In many cases the reader is merely referred by a *véase* to another Basque synonym. Many parts of the verb are parsed and translated—a great help when correctly done.

The Provincial Government, which has suppressed the chair of Basque in the Instituto de Guipuzcoa, might do worse than publish this book.

E. S. DODGSON.

THE "QUARTERLY REVIEWER'S" KNOWLEDGE OF OLD FRENCH.

Oxford: Sept. 6, 1893.

In my footnote on the word *pel*, I strove to be very brief; I have ended by being obscure. I wrote:

"The *Quarterly Reviewer* actually quotes me as his authority for rendering *pel* in this passage as a stake (i.e., a pointed stick used as a weapon)."

I should have written:

"The *Quarterly Reviewer* quotes me as being indirectly one (?) of his authorities for rendering *pel* in this passage as a stake, a word which here, according to his own interpretation of the passage, means a pointed stick used as a weapon. It is an honour to be quoted by the *Quarterly Reviewer*, but I really must disclaim the compliment on this occasion. I have no wish to rob him of any fraction of the glory that will result from his translation of 'Il ne doterent *pel* ne fosse.'"

T. A. ARCHER.

"DRYTHE."

Nutfeld, Surrey.

I think the word "drythe" heard to-day on the lips of a Surrey peasant deserves recording. "Drythe in the trees" was the man's expression, and he referred to the dried-up condition of the foliage. Perhaps some of your readers could inform me if the word is in general use in any other part of England. It seems to me to fill a gap in our language, and it would be a pity to allow it to become obsolete.

C. L. PIRKIS.

SCIENCE.

TWO BOOKS ON CHEMISTRY.

On the Chemistry of the Blood and other Scientific Papers. By the late L. C. Wooldridge, M.D. Arranged by Victor Horsley and E. Starling. (Kegan Paul & Co.) This volume consists of two parts. In the first and more important of these, a number of physiological papers, reports, lectures, and notes are included; in the second part, half a dozen papers on pathological subjects are reprinted. A forcibly written introduction by one of the editors, Prof. Victor Horsley, deals mainly with the obscure problem—the cause of blood-coagulation—to which Dr. Wooldridge devoted his chief attention. The first point established by Dr. Wooldridge was this: coagulation of the fibrinogen in the plasma of the blood may occur without the intervention of any ferment. He then showed that one of the fibrinogens of the plasma was precipitable by mere cold, and that another would give a clot in the presence of carbon dioxide. Dr. Wooldridge next proceeded to prove that a combination or association of lecithin with a certain proteid possessed such a powerful clotting action that its injection into a vein caused instant coagulation of the living blood. He demonstrated that the lecithin present in this combination was not endowed by itself with this remarkable property. Dr. Wooldridge's final conclusion as to clotting was that it is caused in two ways: one of them being the action of a fibrin-ferment upon a fluid fibrinogen, the second being the interaction of two fluid fibrinogens, one of these differing from the other in chemical composition and containing lecithin. This is not the place for a discussion of the value of Dr. Wooldridge's experiments and of the conclusions which he drew from them. But it is permissible to express our satisfaction with the way in which they have been presented, or re-presented, to the scientific world in the volume so ably edited by Prof. Victor Horsley. Had it not been for the action of this very competent critic, the Croonian Lecture delivered by Dr. Wooldridge before the Royal Society at the invitation of its council would have remained buried in the archives of that body, not for seven years only, but in perpetuity. Until the publication of the volume before us no adequate account of Dr. Wooldridge's researches was generally accessible. And we look in vain to recent text-books for information as to his work, which is dismissed in a few words by Dr. Sheridan Lea in his *Chemical Basis of*

the *Human Body* (1892), and is not fairly represented by the few lines of small type given to it in Dr. Halliburton's *Text-book of Chemical Physiology* (1891).

A Dictionary of Applied Chemistry. By T. E. Thorpe. Vol. III. (Longmans.) This portly volume of more than 1000 pages completes a very important work on Chemical Technology. It is so excellent that we regret that there is not more of it. No fewer than forty-four chemists have contributed special articles to the volume before us. The majority of these articles attain the highest degree of excellence compatible with the limits to which it has been necessary to restrict them. We may select for special praise the accounts—of fixed oils and fats, petroleum, photography, potassium-salts, silver, sodium, specific gravity, spectrum analysis, starch, sugar, sulphur, sulphuric acid, thermostats, triphenylmethane colouring matters, and water. Most of these articles are fully illustrated with figures of apparatus. Many other contributions to this dictionary, even when they occupy a comparatively small space, are just as good, in their own way, as the important articles just enumerated. We do not, however, think that equal justice has been done to all the chief subjects discussed in this volume. Thus, the article on varnish occupies but three pages, gives but one datum as to temperature, and is not illustrated by a single figure of apparatus. It is wholly inadequate and quite out of date. The two articles on paints and pigments ought not to have been admitted at all. These papers overlap and are in some points mutually inconsistent. Thus, on page 100 we are told that "madder brown is of vegetable origin and liable to fade," while on page 243 the same pigment is praised as "very permanent." Several compounds are named which have never been employed as pigments; such are Thallium yellow, Palladium yellow, and Platinum yellow. Most of the paragraphs on pages 240 to 244 are simply transferred, after slight condensation, from a small and well-known handbook issued by a firm of artists' colourmen. The information they contain—if information it can be called—is of the most meagre kind, and is in some cases decidedly incorrect. It is not worth while to submit these pages to detailed criticism; let it suffice to draw attention to these statements:—

"Chrome greens are compounds of chrome yellow and Prussian blue"; "zinc white is either the anhydrous oxide, the hydrated oxide, or the hydrated basic carbonate of zinc"; "what is now sold under the name of Naples yellow is a compound pigment, perfectly durable and trustworthy"; "sepia consists of a mass of extremely minute carbonaceous particles mixed with an animal gelatine."

Now chrome greens are not compounds, but mixtures; zinc white is the simple oxide of the metal; most of the Naples yellow now sold is a mixture of cadmium sulphide with white; while sepia owes its colour to a definite organic acid (sepiaic acid), and is not finely divided carbon. This article on Pigments closes with some bibliographical notes. Oddly enough, of the dozen books mentioned, only four describe pigments, the remainder being devoted to the physiology of colour and its artistic aspects. The title of the only valuable treatise on pigments included in the list is given under the name of its editor, not under those of its joint authors; no such writer as "A. H. Chevreul" is known (the Christian names of the great chemist Chevreul were Michel Eugène); and the inquirer is referred to a small book on pigments, which is distinguished only by the number and absurdity of the chemical errors which it contains. We are sorry to be obliged to speak so strongly concerning one of the contributions to a work which, as a whole, must

take, as it deserves, a very high place in modern chemical literature. At all events, the demerits of the contribution in question may serve, by way of contrast, still further to accentuate the many excellences for which this Dictionary of Applied Chemistry is conspicuous.

THE BUDDHIST TEXT SOCIETY OF INDIA.

WE condense from Part II. of the *Journal* of the Buddhist Text Society of India (London: Kegan Paul & Co.) the following report of a speech delivered by Sri Sarat Chandra Das at the first general meeting of the society:

"During my residence in Tibet in the years 1879, 1881, and 1882, I had the honour of being the guest of the chief spiritual minister and tutor of the Grand Lama of Tashi-lhunpo. It was at his invitation that I visited Tibet. The principal objects of my journey were: (1) To investigate the literature of Tibet, both sacred and secular; and (2) to explore the unknown parts of the country hitherto considered as *terra incognita* by geographers.

"The country lying on the north of the Himalayas, east of Ladak and west of the province of Tsan—including Lake Manasarovara, the Kailas mountains (the glaciers of which form the head-waters of the Indus, the Sutlej, and the Brahmaputra or Tsangpo), and the great lake called Nam-tsho or Tengri Nor—were explored by the late Pandit Nain Singh. The country known as Northern Tibet, including Amdo—situated to the south of the great desert of Kobi, and north of Lake Tengri Nor—was explored by the late General Prejevalsky. Eastern Tibet, including Kham and Bathang, and extending to the confines of China, was first explored by Pandit Krishna Singh, and lately by Mr. Rockhill, secretary to the American Legation at Peking. But although these eminent persons had explored the outlying provinces of the country, and made considerable additions to geography, yet Tibet proper, containing the great provinces of U'Tsan and Lhobra, remained yet unexplored. In the course of my travels, I explored the first, together with that most interesting lake called Yamdo or Palti, in a scientific manner. My companion and friend, Lama Ugyan Gya-tsho, explored the province of Lhobra six months after my return from Tibet.

"In these two kinds of investigation, I have experienced immense difficulties. It is comparatively easy to explore new countries, unknown rivers and mountains; but to make researches into the language, literature, and religion of a country like Tibet is not an easy affair. The language of Tibet is entirely foreign to us, having nothing in common with Sanskrit. Its pronunciation, like that of Chinese, is most difficult. The form of Buddhism prevalent in Tibet is little known to the learned world.

"The minister possessed the largest collection of Sanskrit and Tibetan works of all kinds of any private gentleman in U'Tsan, though inferior to the principal university libraries of the country. Finding me bent on study, he accommodated me in a corner of his spacious library. Thus I was able to learn the contents of his rich collection. The state library of Tashi-lhunpo, located in the Grand Lama's residence, is one of the largest in Tibet. But as no one was allowed to enter the sanctum except for the purpose of paying reverence to the Grand Lama, I did not venture to visit his library. But I did visit the ancient libraries of Sakya, Sam-ye, and Lhasa, which are filled with original Sanskrit works brought from India. The library of Sakya is a lofty, four-storeyed, stone building of great size, erected about the middle of the twelfth century. It was there that the monumental work of Kshemendra, called *Kalpalata*, was translated into Tibetan verse by order of Phagpa, the grand hierarch who converted the Emperor Khublai to Buddhism. I visited the great monastery of Sam-ye, which was built in the beginning of the eighth century, after the model of the Odanta Puri Vihara in Magadha. The library, when I saw it, contained comparatively few books. But I was told that the largest collection of Sanskrit books in Tibet existed here down to eighty years ago, when the library was destroyed

by an accidental fire. The library of the Dalai Lama at Lhasa is now considered the largest of all. It was there that I obtained Kshemendra's *Kalpalata*.

"The Tibetans derived their alphabet as well as their literature from India. The form of Nagari used in Magadha during the seventh and eighth centuries A.D. bears a striking resemblance to the Tibetan alphabet. Nagari has undergone considerable changes; but the Tibetan characters have remained fixed from the time of their introduction until now, owing to the use of the stereotype block in printing since the beginning of the ninth century. In India, printing was unknown until the arrival of the English: hence the various phases noticeable in Nagari.

"Two forms of character, differing very slightly from each other, have been in use in Tibet: one is called the U-chañ (that is, with the head-line or *matra*); and the other U-me (without the head-line). The latter form is used in business, correspondence, &c.; the former in printing and in preparing MSS. for books. It is very curious that running hand, which is an outcome of the U-me, has not undergone much change in course of time.

"The Tibetans translated all the Sanskrit works they could obtain from India and Nepal into their own language, and thereby enriched it. Upon these they founded their own literature, which, as translated works increased, grew richer and more comprehensive. During the fourteenth, fifteenth, and sixteenth centuries, when Buddhism became extinct in India, the literary activity of the Tibetans received a fresh impulse from the Chinese, under the dynasties of the great Khan and the Ming Emperors. During this period, Chinese Buddhist works were largely translated into Tibetan. In this manner the capability of the language to express foreign terms and ideas became enlarged, and its literature abundant. The Tibetans borrowed from China what they had not been able to obtain from India.

"The wise policy of getting every foreign book translated into Tibetan, first initiated by King Srong-tsan in the beginning of the seventh century, was followed by his successors down to Ralpa-chañ, and also by the successive Lamaic hierarchies which ruled over Tibet. With the translation of the works of the Indian saints, their spirits also had been transferred into the country of Himavat; hence we now find so many incarnations of Indian Pandits at the head of the great monasteries. It is a noteworthy fact that in the chief Lamasaras, biographies of many illustrious Indian Buddhists may be found stereotyped on wooden blocks. The Tibetans are very fond of recording the events connected with their lives. In the grand monasteries presided over by incarnate or erudite Lamas, the duty of writing the diary about the Superior (Lama) is entrusted to a learned monk. After the death of the Lama, his biography is compiled from this diary. It is owing to this that printed biographies of the Lamas of the chief monasteries can be had in the bookstalls of every market in Tibet.

"It is mentioned in the historical and legendary books of Tibet that most of the Lamas, who now appear there as incarnate beings, formerly belonged to India, and particularly to Bengal. The Dalai Lama, the supreme hierarch and sovereign ruler of Tibet, appeared in his previous existence—first, as the son of the King of Bengal, and then twice as his lineal descendant, distinguished for charity and self-abnegation. The Tashi Lama, in his two previous births, is said to have appeared in Bengal as the sage Acharya Abharyakara Gupta and as Sumatikirti. Owing to this, the name of Bengal is revered all over Tibet and Mongolia, where the Lamas connect it with the respectful expression, *srigyukta* = possessed of noble virtues. During the reign of the Pala dynasty, which extended over three centuries, Bengal rose to eminence both in learning and in military achievements. We are told by a Tibetan historian of the eleventh century, whose work was stereotyped on wooden blocks about 1053 A.D., that King Deva Pala, who ruled at Gaur, annexed Magadha and Varendra to his dominions, with the help of troops drawn from Bengal. The Bengalis of that time were distinguished for their learning, bravery, and high character. They had many virtues, which their descendants have not inherited. In Tibet, the name of a Bengali Acharya is never written without the expression D Pal-Phuntsun Tshog, mean-

ing noble and possessed of perfections. The higher class Tibetans of the interior and the great Lamas do not yet know that Bengalis address one another by the title of Babu, which is a Mahomedan word meaning an "idle, rich man." The common people believe that those Bengalis who are called Babus are, in fact, Mahomedans. According to the Tibetan historians, it was the Mahomedans who destroyed Buddhism in India."

PHILOLOGY NOTES.

PROF. DOBIE, of Edinburgh, is engaged on a critical edition of the Ethiopic Version of IV. Ezra, founded in the main on the hitherto uncollated Paris MS. The deficiencies of this MS. will be made good through a critical use of the Frankfort, Berlin, and British Museum MSS. Of the British Museum MSS. ten will now be used for the first time. Prof. Dillmann has promised to contribute readings from the MSS. of M. d'Abbadie towards this edition. Mr. Dobie will take account of the Latin, Arabic, and Syriac Versions in the reconstruction of the text.

THE Rev. J. Hamlyn Hill, of St. Catherine's College, Cambridge, has made a complete translation into English of Tatian's Diatessaron. He has made it, in the first place, from Ciasca's Latin version, and then the result has been compared word for word with the Arabic. The extracts found in Ephraem's Commentary have also been translated by Mr. Hill from Dr. Moesinger's Latin; and Prof. Armitage Robinson is now at Venice correcting this translation by means of the Armenian MSS. there. But, as the work is intended to be read by others besides experts, it is to be preceded by an introduction, which will describe the MSS. and their history, tell us what is known of Tatian himself and his commentators, and estimate the value of the work in the criticism and exegesis of the Gospels, and in establishing their early date; and it is to be followed by a series of Appendices. The work will be published by Messrs. T. & T. Clark in the autumn, in a binding uniform with the "Ante-Nicene Library."

THE last work of that hardworking and ingenious student, the late Mr. George Bertin—one of the very few, outside universities and museums, who have devoted themselves to the unremunerative pursuit of Assyriology—is printed in the new volume of the *Transactions* of the Royal Historical Society. It is a paper which he read before that society about a year before his death; and it has been seen through the press—cuneiform characters and all—by his two sisters, who were accustomed to assist him in his literary undertakings. The subject is, "Babylonian Chronology and History," restored mainly from the dynastic tablets in the British Museum. The result is to confirm, to a large extent, the statements of Berosus, whose accuracy has also been supported by the researches of Prof. Sayce. At the end is a list of all the several dynasties that ruled in Babylonia from mythical times down to the Seleucidae. Wherever possible, dates and the duration of reigns are given, and the names of the monarchs both in cuneiform characters and transliterated. Work of this kind must always be tentative, in view of the continual discovery of new sources of information, such as those recently brought back by the American expedition to Babylonia. But this consideration affects only to a slight extent the permanent value of Mr. Bertin's labours. We may add that the Misses Bertin have had a few copies of the paper specially struck off, which they will be glad to send to scholars interested in the subject, who may address them at 29, Willes-road, N.W.

FINE ART.

ENGRAVINGS AND DRAWINGS by OLD MASTERS.—Messrs. DEPPEZ & GUTEKUNST have always on hand a selection of WORKS by the best Masters. Collections arranged, valued, and purchased. Prints and Drawings mounted and framed.—18, Green Street, Charing Cross Road, W.C.

On the Tumuli and Inscribed Stones at New Grange, Dowth, and Knowth. By George Coffey. (Dublin: Transactions of the Royal Irish Academy, Vol. XXX., Part 1.)

NEW GRANGE, Dowth, and Knowth are the most conspicuous of a number of prehistoric sepulchral mounds, situated on the north bank of the river Boyne, about six miles above Drogheda. The largest and best known of them is the tumulus at New Grange. It is typical of its class, and it has, at the same time, some special features of remarkable interest. It consists of a vast heap of stones, now so overgrown with trees and bushes that it looks like a wooded knoll. The heap is contained within a circular wall or curb of huge stones, 8 to 10 ft. long; these are laid on edge, and touch each other end to end. The height of the mound is 44 ft., the diameter 280 ft. Round the whole, at a little distance, ran a circle of standing stones, of which twelve now remain. At the south-eastern side of the mound is an opening, leading to a passage formed of flat, upright stones, roofed with huge flags, and large enough to give easy access to the interior. The passage is 62 feet long, and ends in a chamber nearly 20 feet high with three recesses, giving it a cruciform shape. In each of these recesses is a great stone basin, intended, it may be supposed, for the reception of sepulchral urns.

From the Four Masters we learn that this mound, like the others in the neighbourhood, was entered and plundered by the Danes in the ninth century. The discovery of the entrance in modern times was made by a Mr. Charles Campbell, towards the close of the seventeenth century. Shortly afterwards, in 1699, it was visited by Mr. Edward Llywd, Keeper of the Ashmolean Museum, who wrote a full account of what he saw, and of what was said to have been found, to the Royal Society. The Danes left nothing for the modern antiquary except a few bones, but Mr. Llywd notes one feature of interest which has since disappeared: besides the circle of standing stones running round the "stately mount," as he calls it, there was a single one on the top. A later visitor, Molyneux (1725), noticed "a slender quarry stone, five or six feet long," lying on the floor in the central chamber, and conjectures that it had once stood upright there. This also has disappeared.

The main interest of the tumulus, however, lies in a feature not so easily removable—in the sculptures, namely, with which many of the great stones in the interior, and at the entrance, and even in the bounding wall, are decorated. In these sculptures we see the dawn of that sense of decorative art in which the Irish were afterwards to attain so eminent a mastery. Within the limits of this single monument we see the first rude tentative endeavour, which consisted in diversifying the surface by any kind of scrawled line, or even by roughly

picking off the smooth, weathered skin of the stone. We can see these aimless lines take form as distinct figures. At a further stage these figures are repeated and coordinated in a design—a design placed at haphazard on the stone as a child might scribble it on a sheet of paper. Finally—though still with the imperfection due to rude tools and unaccustomed hands—the whole of a given surface is treated uniformly with a decorative motive, well considered with relation to the ground it was intended to cover and the position the stone was to occupy.

Formerly it was thought that every line and figure of these carvings had a mystical or symbolic meaning, and that we had before us here the hieroglyphs of a pagan cult. Comparative archaeology has taught us better; and the surmises which Mr. Coffey permits himself are very chastened and sober compared with the daring imaginations of Vallancy, or even of Sir William Wilde or Swen Nilsson. Yet there are features connected with this group of monuments which have clearly another than a purely artistic or a purely utilitarian significance. The pillar-stone found by Llywd on top of the tumulus at New Grange, the similar stone seen by Molyneux lying within the central chamber, the carving on one of the stones of the west recess, which Mr. Coffey suggests may be a bit of herring-bone pattern, but which on a Phoenician coin or in a Phoenician temple would without hesitation be taken for a palm branch, and the sun-figure in Dowth—a circle surrounded by rays: all these indications point to a field of exploration from which we are not to be warned off because Vallancy and others lost their way in it.

In this fine quarto volume of the *Transactions* of the Royal Irish Academy, Mr. George Coffey has given a full, true, and scholarly account of the tumuli of Dowth and New Grange, illustrated by plans, sections, and maps, and by a series of excellent photographs taken by magnesium light in the interior of the tumuli. Little, if any, of the ornament has been left unillustrated, much that was new has been brought to light, and some disputed points have been finally set at rest. But upon one carving in New Grange, long a subject of discussion and conjecture, the new light thrown by Mr. Coffey has had the singular effect of making it more of a mystery than ever. Once regarded—and even translated—as a Phoenician inscription, Mr. Coffey clearly shows it to be simply a tracing of a ship with figures in it, such as are found in great numbers on sculptured stones of Scandinavian workmanship. Elsewhere in Ireland, however, they are not found, for Irish art from the earliest times was decorative, not imitative. Nor, if an Irish prehistoric artist had set himself to draw a ship, is it easy to see why he should have hit upon just the Scandinavian formula for that object; for a formula it is, much more than a representation. Was it scrawled upon the walls by one of the marauding Danes who entered the tumulus in the ninth century? This is hardly possible; the position of the carving makes it almost certain that it was executed,

like the rest of the decoration, before the stones were placed in their present position. It remains for the present an artistic *ἀναξ λεγόμενον*, so far as Irish art is concerned.

There is another disputed question with which Mr. Coffey has been able to deal more conclusively. Are the sepulchral mounds about New Grange to be identified with the famous cemetery of the Irish Kings, known from the earliest times and widely celebrated in legend and history as "Brugh na Boinne?" The case against this identification was strongly held and urged by O'Donovan and Sir Samuel Ferguson; but, by the production of some new MS. evidence, Mr. Coffey has established beyond a doubt that these eminent antiquaries were wrong. Henceforth the vast cairn with its rude sculptures is to be identified with the famous Brugh—

"By the dark-rolling waters of the Boyne,
Where Angus Óg magnificently dwells."

As a monograph upon an ancient monument Mr. Coffey's work is a credit to Irish antiquarianism, and the Royal Irish Academy was well advised to produce it with all the completeness of pictorial illustration which the subject requires. In all Europe there is probably no more interesting monument of the early bronze age than the tumulus at New Grange, and the foreign archaeologist has now for the first time the means of fully studying it without the necessity of making a journey to see it. And we may say the same of Mr. Coffey's treatment of the mound at Dowth. That of Knowth is not known to have been opened since it was plundered by the Danes a thousand years ago. We may echo Mr. Coffey's hope that nothing will be done in this direction without competent supervision. One regrets to observe that the tumulus of New Grange, after being used for many generations as a quarrying place for road-metal, has been seriously tampered with in recent times, apparently to satisfy some official idea of improvement. The original pavement of the passage and chamber has been shovelled out and thrown into a pit at the entrance; one of the stone basins, which was found standing within another in one of the recesses, has been removed and placed in what was considered a more symmetrical position; and parts of the walls here and at Dowth have been refaced with masonry. The guardians of ancient monuments, if not trained archaeologists, are clearly capable of doing as much mischief as the *profanum vulgus*, road-mender, and the like, whose depredations they are appointed to check.

T. W. ROLLESTON.

THE BRISTOL INDUSTRIAL AND FINE ART EXHIBITION.

I.

THE JENNER COLLECTION OF RELICS.

It is just seventy years since Dr. Edward Jenner, the discoverer of vaccination, died at Berkeley, in Gloucestershire, where he was born, and where he passed nearly all the seventy-four years of his benevolent life. It was hard by, at

Sodbury, that his attention was first drawn to the fact that milk-maids who had had cowpox were inaccessible to attacks of smallpox, and where the idea of transmitting the vaccine lymph from one human being to another first took shape in his brain, with what results we know. Now for the first time, the relics, personal and literary, of his life and labours, which have been treasured and handed down as heirlooms in his family until they have come into the possession of Mr. Frederick Mockler, of Wotton-under-Edge, are submitted to public inspection. Their perfect state of preservation, and their intrinsic interest, render them worthy of more than local or passing notice. It would be well if they could be acquired by the Royal College of Surgeons—the intimate and lifelong connexion between the famous John Hunter and his still more famous pupil and friend indicating that as their most appropriate and permanent home.

The leading features of the collection are richly framed oil paintings of Thomas Jenner (grandfather of Edward), president of Magdalen College, Oxford, Elizabeth, his sister, Mary and Elizabeth, his nieces, and the Rev. Stephen Jenner, father of Edward—these are Kitecats, and half-lengths of the Kneller style and period; then one of Edward himself—it looks like a Hoppner; another, an engraved portrait of Edward, after Hobday, commenced by William Sharp, and probably the last he did. Other engraved portraits are—by W. Say, after J. Northcote, a fine, spirited mezzotint; by W. H. Mote, after Sir Thomas Lawrence, in which the honest doctor's bourgeois appearance is considerably refined. There is a case of some half-dozen ivory miniatures of Edward and members of his family, and some delicate drawings of the various stages of development and subsidence of the effects of vaccination; notably, the first case of cow-pock which Jenner observed is delineated by E. Pearce from the hand of the historic milkmaid. A few water-colour caricatures by Edward's nephew. There is a small glass case containing an antique silver cup, and other personal mementoes. In oak frames under glass are his diplomas, notably those granted by Cambridge (U.S.) and Guy's Hospital; these and all other the numerous testimonials, addresses, presentations of freedoms of cities—London and Dublin, to wit—either framed or bound in covers. Then there are his visiting books, with their significant entries—one of a visit to the Duke of Clarence, afterwards William IV., dated 1794—and prescriptions. Then we have a draft of his will, in his firm, clear, elegant hand. Several volumes of his correspondence and drafts of letters—one to a friend, telling him of the grant just made him by the House of Commons (1807) of £20,000. There are also the MSS. and first editions of his works, which, with other documents, and a host of controversial pamphlets, are separately bound and lettered. It is rare, indeed, to find a collection so complete and so unique as this. There is reason to suppose that much of the material here would serve to amplify the biography compiled by his friend, Dr. Baron, of Gloucester, the two octavo volumes of which are included. Whether we consider the greatness of the benefit conferred by this then obscure country practitioner upon all future generations of mankind, the pure and disinterested benevolence of the man who wrought this inestimable discovery, his retiring disposition, his simplicity of character—he sought as he said, "the calm, sequestered path of life, the valley, not the mountain"—the reflection is forced upon us that the tokens and evidence of his career should be placed where they can best be seen as in a shrine, in the metropolis of that country among whose noblest sons he is worthy to rank.

D. B.

NOTES ON ART AND ARCHAEOLOGY.

THIS winter's exhibition of the Arts and Crafts Society will be held in the New Gallery, Regent-street, during the months of October and November. It will consist of contemporary original work in decorative design and handicraft, such as—designs, cartoons, and working drawings, decorative painting, textiles and needlework, glass, pottery, metal work, carving and modelling, plaster work, cabinet work, book decoration, printing and binding, wall papers, leather work, &c. Inventions or mechanical contrivances are not, as such, admissible. The exhibition is not confined to members of the society.

THE results of Mr. Theodore Bent's visit to Aksum, in Abyssinia, last spring will be published by Messrs. Longman & Co., under the title of *The Sacred City of the Ethiopians*. The book gives a full account of the monolithic monuments and other archaeological remains, which were the special object of the journey; and also a translation, by Prof. D. H. Müller of Vienna, of the Sabæan inscriptions, which attest the presence of Arabian colonists in the interior of Ethiopia as early as the eighth century B.C.

MESSRS. MACMILLAN & Co. announce a book on *Greek Dress*, by Maria Millington Evans, with illustrations.

MR. GEORGE WADE has been selected to execute the colossal memorial of the late Sir John A. Macdonald, premier of Canada, which is to be erected at Montreal.

WE quote the following letter of Mr. R. M. W. Swan from the September number of the *Geographical Journal*:

"I have examined two ruined temples of the Zimbabwe period and style, situated at the confluence of the Lotsani and Limpopo rivers, in S. lat. 20° 39' 42", E. long. 28° 16' 30". The temples show the same system of orientation and geometrical construction as the great temple at Zimbabwe. I cleared the bush from the more perfect of the two, and made a careful measurement of the radii of the one curve of which it consists. I oriented directly from the centre of the curve, and saw the sun from that point setting just to the left of the middle of the main doorway. On correcting the position of the sun for its decrease in declination during the seventeen days which had elapsed since the solstice, I found that it would set at the solstice exactly in a line with the centre of the arc and the middle of the doorway. This direct measurement and observation should remove any doubt as to the applicability of our theory of the construction of the plans of these temples."

MUSIC.

MUSICAL PUBLICATIONS.

Masters of English Music. By Charles Willeby. (Osgood, McIlvaine & Co.) "The aim of this series," says our author, "is to place on record the chief facts and incidents in the careers of the greatest living composers." Among English musicians, Sullivan, Mackenzie, Cowen, Parry, and Stanford no doubt hold the foremost place; but the peculiar adventure of Sir Arthur in the wilds of California, the practical and, we may add, musical jokes of Mr. F. Cowen in Sweden, and such-like stories, however amusing, scarcely deserve to rank among "chief facts and incidents." Of Sir Arthur, Mr. Willeby justly says "his name is a household word." He emphasises the brilliancy of his career; but brilliancy does not, of necessity, imply greatness. The immense popularity of Sir A. Sullivan has, perhaps, really been an obstacle to the full manifestation of his

genius. Our author tells us that Sir Arthur "is able at any moment to call on his creative genius, be it on behalf of song or symphony." In the next paragraph, however, we learn that he has only called *once* on his genius for a symphony. The "In Memoriam" overture, one of his best works, seems to have specially pleased Mr. Willeby, in that it brought to his memory the scene of a funeral in a little Italian village. In this case the music certainly deserves praise; but, as a rule, it would be unfair to like or dislike according to memories of the past which a piece—perhaps, by the merest chance—might recall. Our author is perfectly justified in praising Sir Arthur as a conductor, for when thoroughly in earnest, he is one of the best; but his allusion to a great German conductor is as silly as it is spiteful. Of Dr. A. C. Mackenzie he narrates his early struggles, and tells of his indefatigable energy and independence of character. We quite agree with him, when, in connexion with the "Rose of Sharon" he says: "It is as a successful example of the blending of modern thought with classic form that it is most keenly interesting." His remarks, too, about the operas "Columba" and "The Troubadour" are sound. The story of Liszt's coming to London to attend a performance of his own oratorio, "St. Elizabeth," is related, and how, on the night of performance, the composer fell asleep in his stall. But why speak with pity of him as "the poor old man"; on that night Liszt was to be envied.

Mr. Willeby mentions Dr. Mackenzie's difficulties at the Royal Academy when he first took office; but the composer fought against opposition, and fought successfully, and the associated board for examinations came into existence. The artistic career of Mr. F. H. Cowen is described from his earliest years; for already at the age of eight he had composed an operetta, entitled "Garibaldi." In mentioning "Ruth" our author gives us in brief his ideas with regard to oratorio. "To our own thinking, oratorio, when it leaves the epic for the dramatic, becomes a bastard creation. It is neither drama nor oratorio, for surely the essence of oratorio should be devotion?" It is fortunate that his remarks are brief, for we do not think that he could have preached a very clear sermon from such a text. Mr. Cowen comes in for a just share of praise as a conductor. The advantage of such a prodigious memory as he possesses is pointed out, yet a similar gift in the case of the German conductor mentioned above was animadverted upon with something like scorn.

Drs. Hubert Parry and Charles Villiers Stanford occupy but a small portion of the volume. Mr. Willeby is hard on Dr. Parry for allowing the "programme" of his Symphony in G to be printed; but, after all, this caused but little, if any harm. If the composer had asserted that it was necessary for a proper understanding and enjoyment of the music, the case would be different. Our author, however, recognises the excellence of the music. He also tells us that he almost believes that Dr. Parry has "true dramatic genius." The composer, it is to be hoped, will one day confirm that statement. We believe, indeed, that Dr. Parry, with a libretto to his taste, would achieve something exceedingly good. The first few pages concerning Dr. Stanford are ominous. The fact that Brahms is Dr. Stanford's "idol" sets Mr. Willeby's back up. Our author is free, of course, to like or dislike Brahms; but to sneer at a composer who holds such a testimonial as the one which Brahms received from Schumann, and whose merits have been acknowledged by so many eminent musicians, is a sign of foolishness. The reputation of the "great Johannes" will not suffer from Mr. Willeby's fly stings.

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